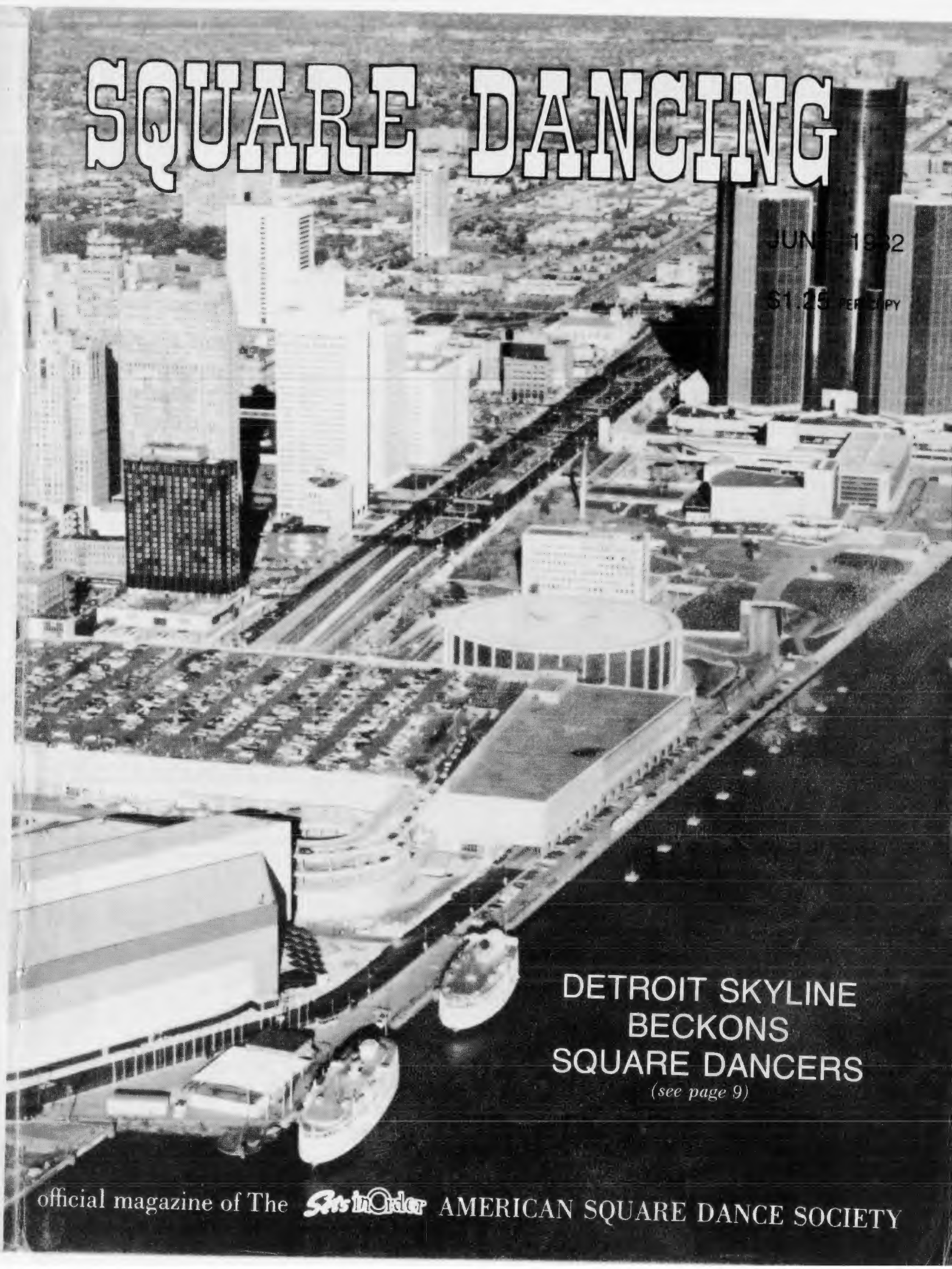
SQUARE DANCING

JUNE 1982

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DETROIT SKYLINE BECKONS SQUARE DANCERS

(see page 9)

official magazine of The Sets In Order AMERICAN SQUARE DANCE SOCIETY

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

The interviews with Jerry Schatzer in the December and January issues were very informative. The articles contained valuable choreographic ideas and good advice which I will surely use as a caller. I look forward to upcoming issues with more interviews.

Nelson Jones
Ayden, North Carolina

Dear Editor:

C.O. Guest began square dancing in 1955 and calling in 1956. He became a full-time caller in 1961. He was the owner and producer of Kalox, Belco and Longhorn Records. He was a charter member of the North Texas Callers Association and Callerlab and also a member of the Texas State Callers Association. He was a charter member of the Board of Governors of Callerlab and was past chairman of the Record Producers Committee of that organization. He called for the Swingin' Squares of Irvine for 26 years and the Top Squares of Dallas for 6 years. C.O. passed away while undergoing open-heart surgery on April 6th. A large void has been made in the square dancing world by the untimely loss of this fantastic man. Warmest sympathy is extended to his lovely wife, Chris, his loved ones and his many friends. He will be truly missed. A C.O. Guest Memorial Fund has been established and all contributions may be sent to 2832 Live Oak Dr., Mesquite, TX 75149.

Jon Jones
Arlington, Texas

Indeed he will be missed, Jon. Thank you for your memorial. Readers are invited to see page 36. — Editor

Dear Editor:

We just received our first SQUARE DANCING Magazine. It's great! We own a motorcycle shop and several of us have gotten together to take lessons. We graduated in February. We would like other fellow square dancers who are also motorcycle riders to contact us. We would like to attend dances with such riders.

Betty and Charles Silcox
1199 Crosstrimbers
Houston, TX 77022

We once knew a couple, Ted and Jerry Powell,

Please see **LETTERS,** *page 63*

SQUARE DANCING

(ISSN 0037-2889)

OFFICIAL PUBLICATION OF THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

VOL. XXXIV-NO. 6

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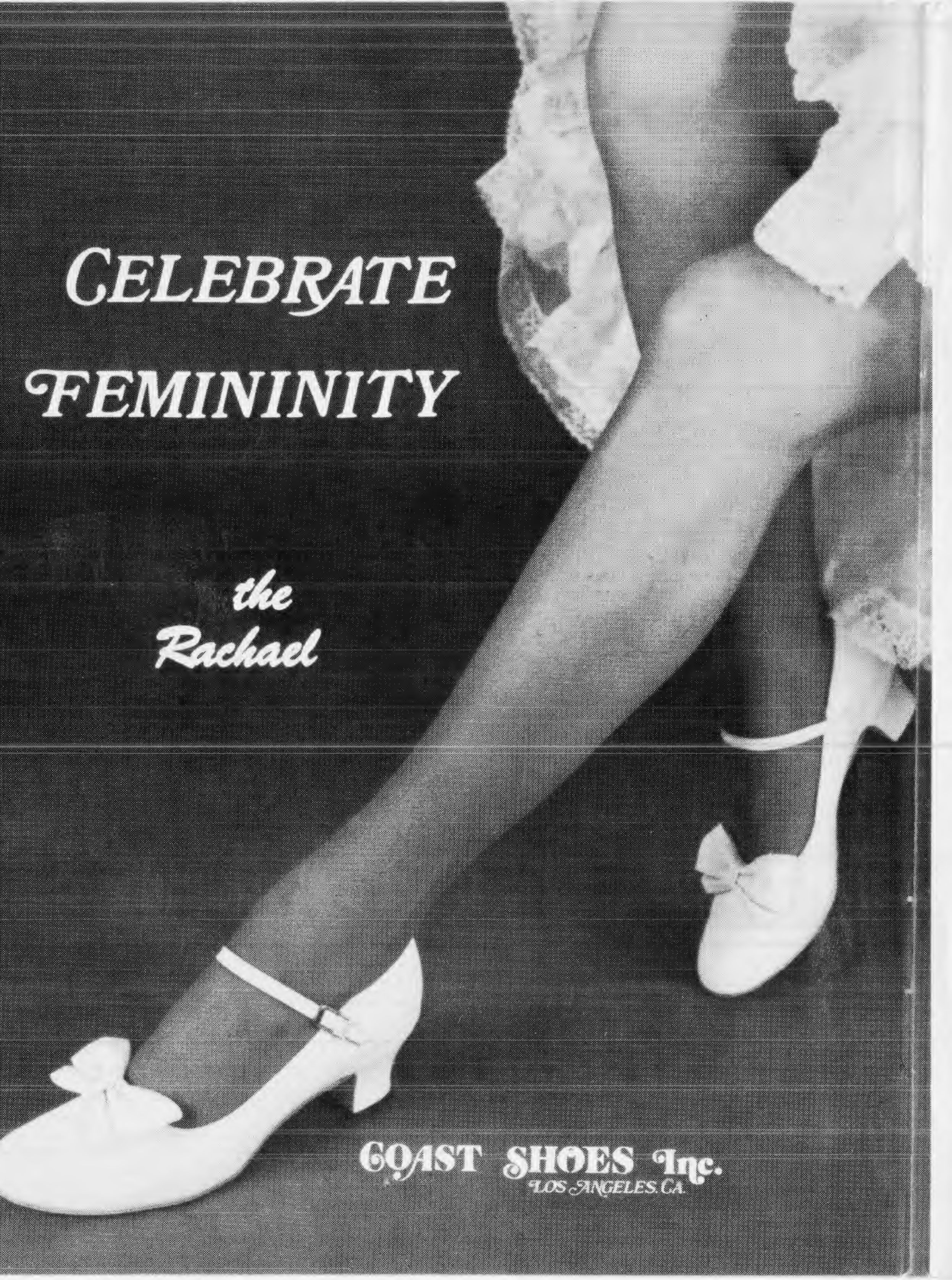
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June, 1982

AS YOU'VE BEEN READING, something really *big* is coming up in Detroit this month. As a fitting salute to the National Square Dance Convention's 31st year, the event returns to the scene of one of its most successful triumphs, the Tenth National in 1961. Few facilities anywhere in the world can compare with Cobo Hall and in the past 21 years, since Detroit's first venture, more facilities have been added, fine hotels have been constructed within easy walking distance to the center. All in all, the event promises to be one that participants will remember for a long time to come. We invite you to read about it, starting on page 9.

Comments Vs ☆ ☆ ☆ 's

WE RECEIVED A LETTER recently, relative to the record reviews (On the Record). "You're not consistent," the writer told us. "Your comments on a certain record may be a bit dismal, indicating that the choreography is not too smooth and the calling is less than average. Then you go ahead and give the record four stars. That's confusing." The writer went on to say, "We're stuck out here miles away from any record dealer and when we go through the reviews and see four stars or five, we feel that's a recommendation and automatically order the record. At $3.00 or more a crack, some months this can add up."

Perhaps this is a good time for us to explain what we do. Ignoring the stars for the moment, the review tells us the key in which the record was recorded, the tempo and the range. It then gives a brief synopsis of the figure and finally offers comments about the music, the choreography and the calls. This is as much or (in some cases) more than is contained in most square dance record reviews. This provides you with the facts you need to know before buying a record.

Now, regarding the stars. If a person had parallel tastes to our reviewer, these would be the recommendations. Based on the opinions of our reviewer, five stars would be a "must" for a caller to have in his record case. Four stars in the viewpoint of our reviewer would be well worth having, and three stars would be a fair chance you could use it, and so the choices go, depending, of course, upon the desire and budget of each individual.

Some callers have indicated that they can learn and use up to a dozen calls in a given month. Others tell us that if they add two new singing calls to their repertoire each month, this is their limit.

Hey – Don't Carpet That Floor!

WE RECEIVED WORD last week that another one of the classic square dance weekends has had to be cancelled. It seems that new management in a Mid-western hotel decided it was a lot less expensive to put down wall-to-wall carpeting over the entire ballroom than to pay the service charge for cleaning the floor each time the room was rented. It's hard to say how many times we have heard this over the last few years, but if the practice continues, we will probably find it more and more difficult to locate adequate facilities for some of these week-long and weekend institutes — and it's a pity.

Rather than waiting to get the sad news from your own favorite dance vacation location, if you sponsor one or more of these events, you might beat management to the punch and let them know how important good dance floors are. Once a dance floor has been carpeted, you won't be able to hold out much hope for it being returned to its former state. However, square dancers may just bring in enough revenue to the country's prime hostelries to have some impact and a reminder of this fact, before it's too late, could do some good. It might at least, encourage them to think carefully before deciding to make the change. □ □ □

SQUARE DANCE DATE BOOK



Some Big Events For Summer '82

Usually buried in the back of the book are the festivals, roundups, local conventions and special dances that represent so much time and effort on the part of the sponsors and so much pleasure for those who are fortunate enough to take them in. This time they're up front.

June 4-5 — 23rd Billy Bowlegs Festival, PASARDA Hall, Ft. Walton Beach, FL

June 4-5 — Chicago Area S/R/D Convention, Northlake Hotel, Northlake, IL — (312) 375-1865

June 4-6 — 20th Annual State Festival, El Paso Civic Center, El Paso, TX — 529 Greenbrook Lane, Grand Prairie, TX

June 4-6 — 8th Annual Buckeroo Roundup, Buckeroo Barn, Roseburg, OR — 5051 No. Stephens, PO Box 522, Roseburg 97470

June 4-6 — Round-Up Days, Los Angeles Country Fairgrounds, Pomona, CA — 19361 Lockleven, Glendora 91740 (213) 335-2349

June 4-6 — Bishop S/D Festival, Indian Gym, Bishop, CA — 2277 Loch Lomond, Bishop 93514 (714) 873-4937

June 5 — Spring Fling, Barre, VT — 17 Dearfield Dr., Montpelier, VT 05602 (802) 229-0232

June 5 — Village S/D Festival, John Knox Village International Pavilion, Lee's Summit, MO — Recreation & Fine Arts, Lee's Summit 64063 (816) 524-8400

June 6 — 14th Annual Gold Brick Dance, Copple Service Center, Fort Knox, KY — 4611 Dover Rd., Louisville 40216 (502) 447-8177

June 9-10 — Dance in the Clouds, Jay Peak, VT — c/o Tetreault, Box 55, West Charlston, VT 05872 (802) 895-4283

June 11-12 — 28th Annual Colorado State S/R/D Festival, Adams State College, Alamosa, CO

June 11-12 — 9th Annual Asparagus Festival, Shelby, MI

June 11-13 — 31st State Convention, Arena-Auditorium-Complex, Duluth, MN — 1618 Wisconsin Ave., Superior, WI 54880

June 12 — Hollomanders 23rd Anniversary, Fairgrounds Exhibit Bldg., Alamogordo, NM — PO Box 1440, Alamogordo 88310

June 12 — Brandon Centennial S/D Jamboree, Crocus Plains School, Brandon, Manitoba — 152 McDiarmid Dr., Brandon, Manitoba R7B 2G9

June 12 — CAN-AM Festival, '82 Oakland University, Pontiac, MI — 605 Forestdale, Royal Oak, MI 48067 (313) 542-7647

June 12 — The Rose Jubilee, Mohawk College, Hamilton, Ontario — 370 Mt. Albion Rd., Hamilton, Ontario L8K 5T2 (416) 561-4106

June 13 — Live Music Dance, Chamberlain Street School, Rochester, NH — c/o Bullock, PO Box 202, Somersworth, NH 03878

June 17-19 — Red River Community House Festival, Red River, NM — Rt. 1, Box 42, Clinton, OK 72601

June 17-19 — Pensacola S/R/D Festival, Municipal Auditorium, Pensacola, FL — 6614 Flagler Dr., Pensacola (904) 476-6105

June 18-19 — 18th Annual Idaho S/R/D Festival, University of Idaho, Moscow, ID — 1228 13th St., Clarkston, WI 99403 (509) 758-6190

June 18-20 — South Cariboo Jamboree, 100 Mile House, British Columbia, Canada — RR 1, 100 Mile House V0K 2E0

June 18-20 — 31st Annual Washington State S/D Festival, Wenatchee, WA — 131 View Ridge Circle, Wenatchee 98801

June 18-20 — 16th Annual Cup of Gold Promenade, Fairgrounds, Sonora, CA — 410 Sharon St., Manteca, CA 95336

June 18-20 — June Jubilee, Kent State University, Kent, OH — 126 Cromwell, Geneva, OH 44041

June 20 — Prairie-Mountain Trail-In Dance, YMCA, Columbus, OH — 4391 Belcher Ct., Columbus 43224 (614) 263-2015

June 22 — JoPat Records Trail-In Dance, Allen Park Civic Arena, Allen Park, MI — 12421 Irene, Southgate, MI 48195 (313) 284-3251

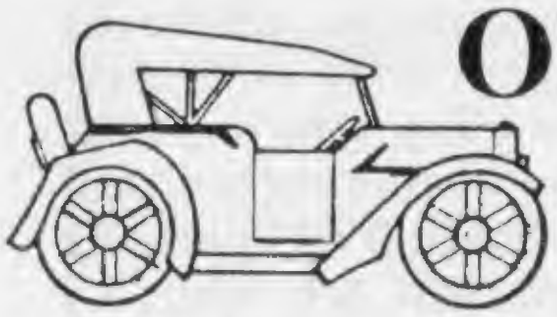
June 23-24 — Charles Towne Square &

Please see DATEBOOK, *page 102*



Looking across the Detroit River at the scene of the 31st National S/D Convention from Windsor, Ontario.

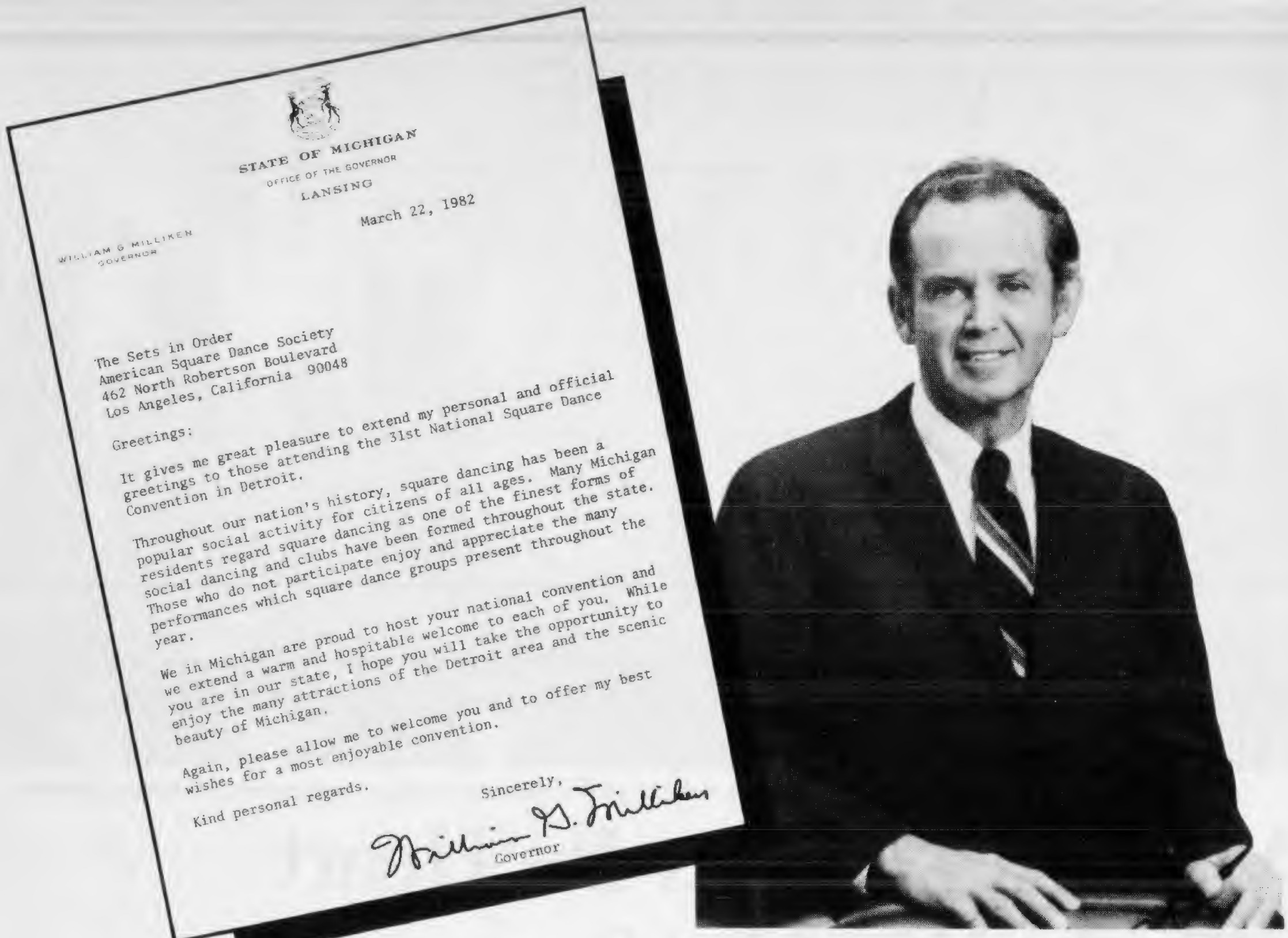
Michigan Opens Its Heart To the World of Square Dancers



ONCE AGAIN the National Square Dance Convention looms on the horizon and very soon it will be celebrating its 31st year. What generates the energy that makes this "giant" come together, that marks this special gathering each year? The places and faces may change. The dances and movements may change. Costumes and ideas may be new too — but what remains constant is the spirit — and everyone who has ever attended a Square Dance Convention, from year one to thirty-one knows that spirit is what it's all about.

Very soon square dancers will converge on the city of Detroit and what a grand affair it will be! How many will recall the last time it all happened there? It was 1961, 21 years ago, and at about this time there was a great deal of speculation as to whether or not the 10th National Convention would become the largest ever. Well, as the saying goes, "By George, they did it!" Lauded as one of the most capable and experienced collection of workers ever assembled under the banner of square dancing, Detroit broke the record of the day with a count of 18,195 dancers. The brand new Cobo Hall, bursting with pride, was acknowledged as the world's finest convention and exhibition building. It continues today to uphold that reputation with facilities that have expanded throughout the years to suit growing needs. It may well be that this high stepping rendezvous in the Renaissance City will be even better the second time around.

The international aspect of our widespread activity will be more evident than ever before. Not only are there more square dancers from overseas countries coming to Detroit, but the location overlooks the international border line between the United States and Canada. The city of Detroit and the city of Windsor are but a river apart, connected by a well-travelled tunnel and a very busy bridge. Many conventioneers will be staying at nearby ho-



Governor William G. Milliken

tels in Windsor as well as in Detroit. However, what is truly important is that this "hands-across-the-border" happening, combined with the influx of square dancers coming from New Zealand, England, Germany, Japan and other distant spots, will afford an excellent opportunity for you to meet and become friends with fellow dancers from all over the world.

Just consider what fun it would be to appoint yourself as a Goodwill Ambassador and spend as much time as possible extending to those out-of-country visitors the friendliness and warm hospitality that personifies "the American Way." At the same time, don't forget the thousands of U.S. dancers whom you have yet to meet. The opportunity for such a super exchange is exciting and the fact that you can make it happen is even more exciting. But then, why not? After all, *you* are the Goodwill Ambassador of Square Dancing! Here are some thoughts to add to your own that may make the mission very possible.

Upon arrival, read your program thoroughly to find out what is going on, where it's going on and when. Prepare to do some strategic planning so that you will get the most out of every moment without rendering yourself totally exhausted within the first 24 hours. As veteran convention-goers will tell you, it's difficult to pace your activity with so much happening at once, but it can be done and it's good advice.

Be curious. Check out the workshops and clinics available and then plan each day to include a session that is outside of your usual interests.

Take in a couple of educational panels. They are excellent sources of information and you will quickly get into the swing of asking questions, exchanging ideas and taking notes. In this way you'll be brimming over with thoughts on subjects that will provide excellent conversation-openers with those you meet for the first time on the square dance floor.

Make a point of squaring up with people

other than those whom you already know. Invite them to sit with you during a rest period and again, be curious. Even with these one-to-one discussions, have a notebook handy so you won't forget any of the newly gleaned ideas. Pick a number, any number, and then resolve to take home at least that many sound suggestions for your club or association. There's a personal bonus for all self-appointed Goodwill Ambassadors — you will go home having made more good square dancing friends, or at the very least, acquaintances to be remembered.

Not only should we put our best foot forward when mingling with our peers at a convention, but dressed in our finery we also create a lasting impression on the non-square dancing residents of the host city. Will the people of Detroit pay attention to you? Of course they will. All of a sudden their city is alive with ladies in billowing crinolines and gents in colorful western garb. You can also be sure that while they're admiring the attire they are also judging what you do. At no other time is each individual so representative of the entire activity. And, for that matter, at no other time do you have a better opportunity to present an image that will interest others in becoming a part of the square dance movement. The on-lookers this year could well become the new dancers of tomorrow.



The promises of what the 31st National Square Dance Convention has in store for you have been many. The list of positive contributions that have been suggested for you to make to the convention have also been well chronicled. However, in the final analysis, when talk becomes reality and the "Big One" is happening right now, your top priority is simply to have the greatest time ever. Take the State of Michigan to your heart and make memories. Detroit '82 is just waiting to be your most treasured event of the year.

We would also like to extend our heartiest best wishes to those folks in Michigan that have worked so diligently on this convention for the last four years. Have a fantastic meeting. You've worked for it — now enjoy!

PRE-REGISTRATION as of MAY 1, 1982
14,509

. . . and, here's where it's at — the spacious Cobo Hall, center of activities for the National.



Style Lab

MEET THE FOLD FAMILY

Start with a simple premise – a lady and gentleman standing side by side as partners. All right. Now we want the lady to face the man. The two dancers could each turn one quarter in to face each other but let's say that isn't what you want. What you have in mind is for the man to stay in place and have the lady make a 180° turn so that she ends up facing the man. Fine, that's simple enough, and you've invented a movement. Naturally enough you call it "fold" because the lady actually folds in front of the man.

Then you discover that the man could just as easily have folded in front of the lady. So your new invention has a dual usage. About this time somebody takes a look at the movement and says, "Hey, if this can be done with just a single pair of dancers, why not do it with a line of four, all facing in the same direction?" So we now have the ends fold. Why not the centers too? And, while you're at it, let's move the dancers around a bit and have them cross and fold as a part of the same movement. And so it is that a simple idea grows and grows until it has relatives all over the place.





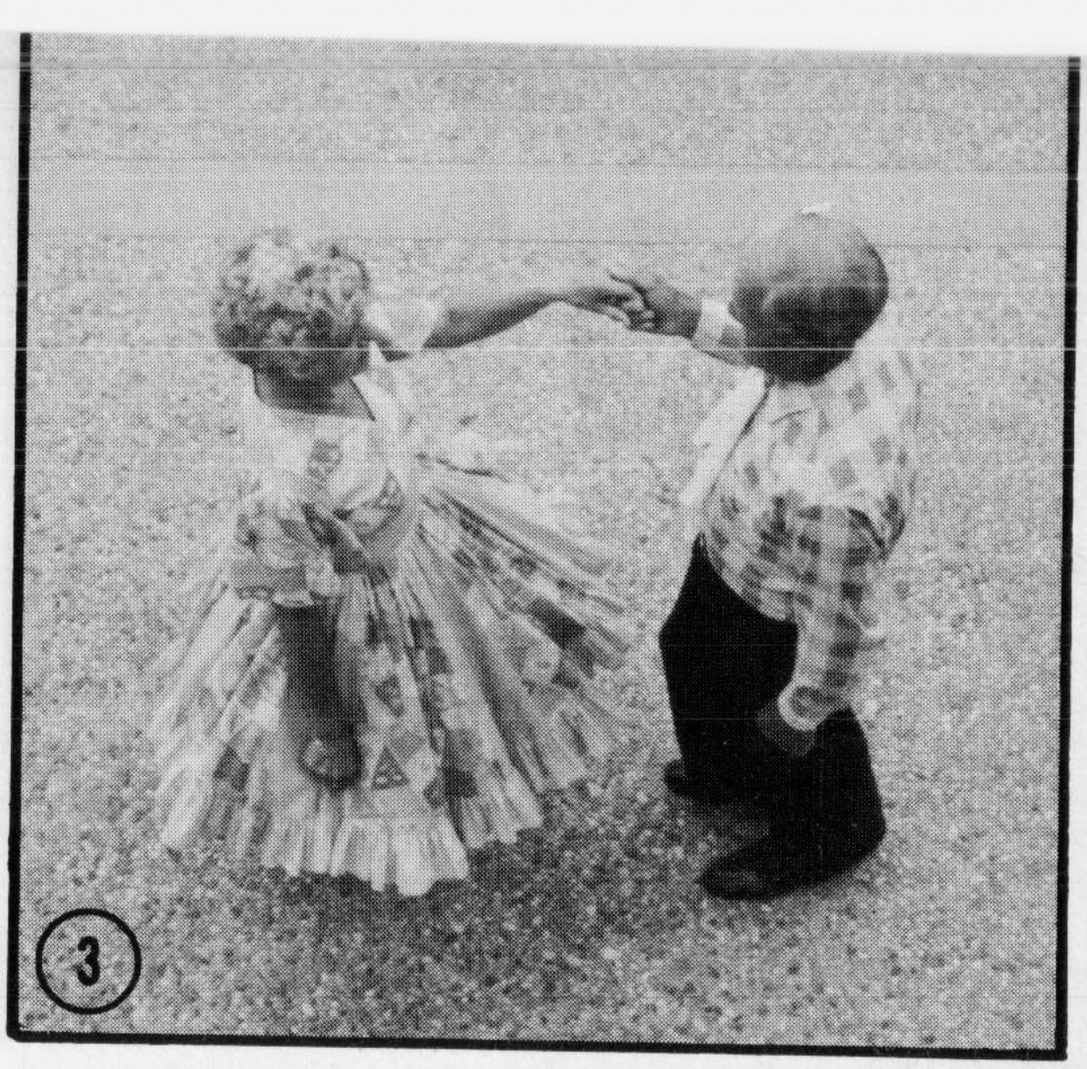


OF ALL THE SEGMENTS of contemporary square dancing, those movements that fit into the fold family (59) and those that are part of the circulate family can probably boast of the greatest number of relatives. Let's take a look at six different varieties of fold.

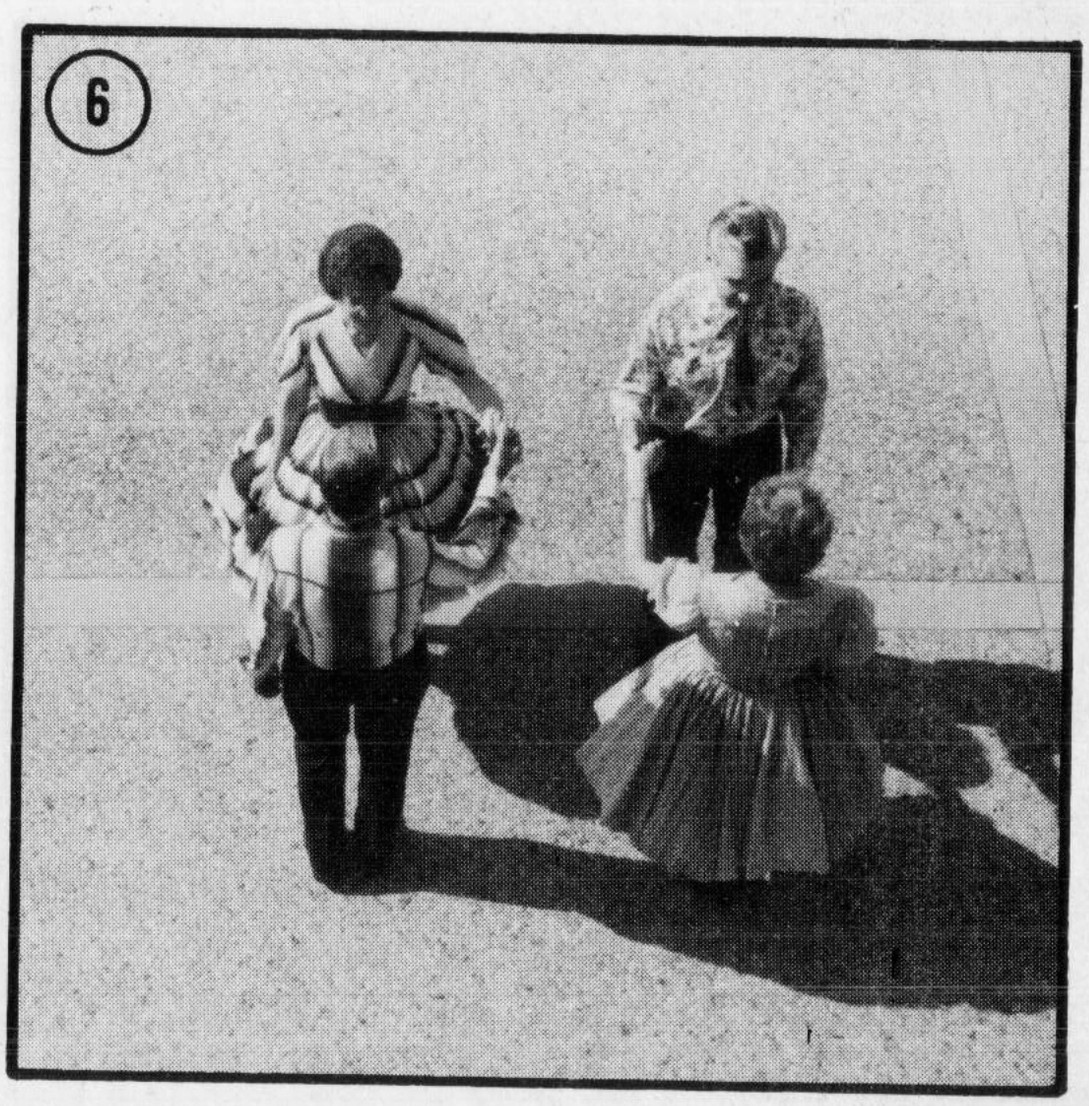
First of all, let's check the general rule:

Directed dancers step forward and move in a small semi-circle to end facing toward an adjacent dancer or position. The adjacent,

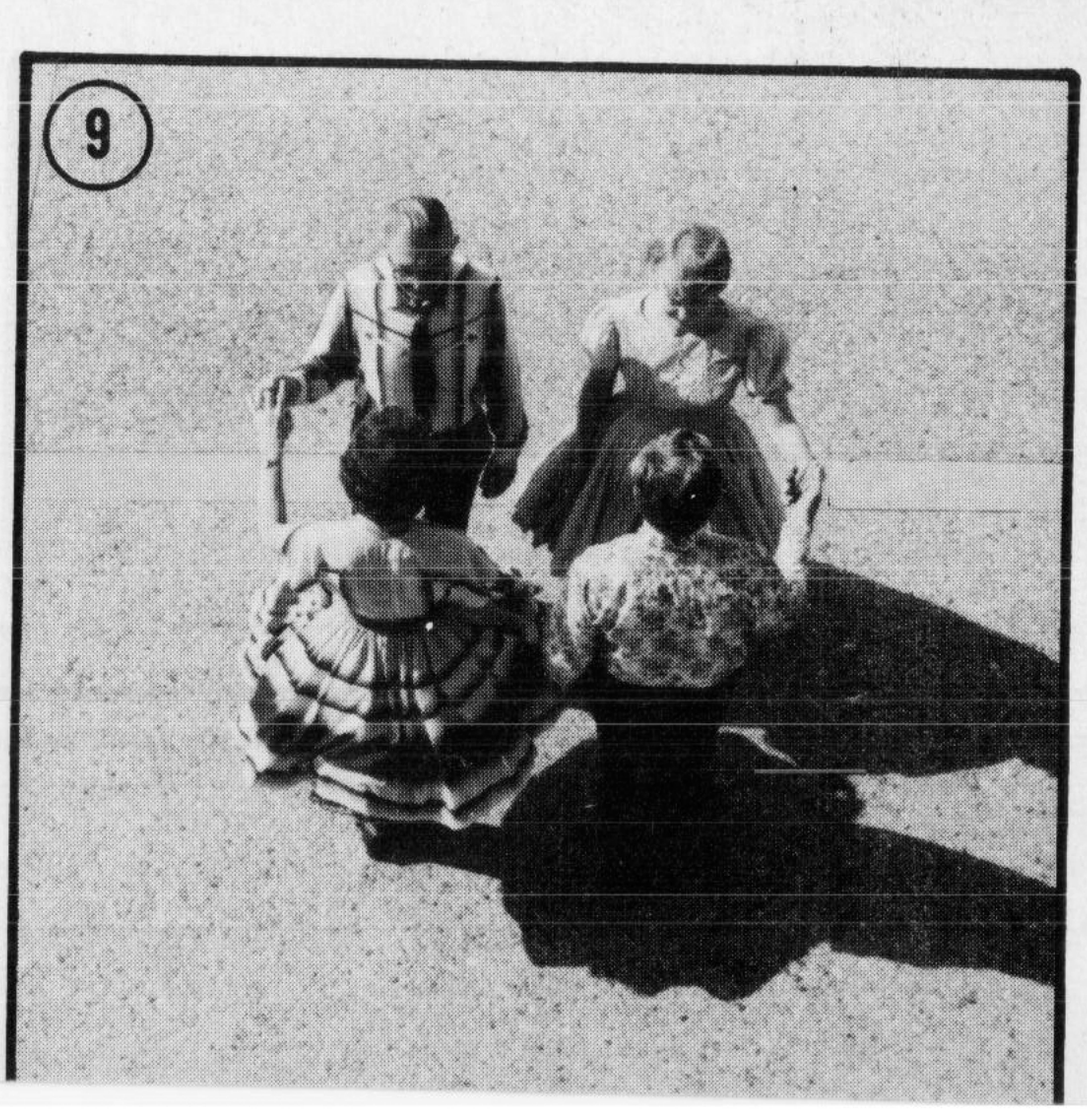

2


3


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6


8


9

fashion feature

Take red polyester chiffon, trim it with black lace and the result is a dramatic square dance dress. Designed by Barbara Stone, with ideas by Bettye Procter, our model, the dress has a Spanish feel to it. The bodice has a scooped neck and fitted midriff. Alternating rows of chiffon and four-inch lace are sewn on the skirt in a double swirl pattern. A black, silk rose is added at the waistline. 10 yards of chiffon and 48 yards of lace were used making this party dress.

Photo by Jim Spence









inactive dancer may be facing in any direction and does not move.

For a simple illustration, let's take a couple (1) and note that as the girl folds (2), her partner stays in place and they end as two facing dancers (3).

The Callerlab description goes on:

If not specified, centers fold toward ends and vice versa.

Here we have a line of four dancers all facing in the same direction (4). As the centers start to fold (5), the ends tend to close up slightly so that as the movement is completed (6), the dancers end as facing couples. If, however, from the line of four (7), the ends fold (8), the inactive centers stay in position and the action (in this example) ends up with two facing couples in half-sashayed position (9).

The cross fold can be done from a number of starting formations — a line, two faced line or wave. The description goes on to say that:

The directed (active) dancers who must either both be centers or both be ends, fold toward the farthest inactive dancer by walking toward that same dancer. If the active dancers are both facing in the same direction, they first cross with each other (right hand dancer in front of left hand dancer per the crossing rule) and then fold toward the inactive dancer.

Starting from a line of four (10), ends cross, passing right shoulders (11) to end as facing couples (12) — in this example, one of the two couples is in half-sashayed position.

To do an ends cross run from an ocean wave (13), the centers stay in position as the ends cross around behind their adjacent dancer (14) and end as two facing couples (15).

In a two face line (16) the adjacent dancers in the center will hold their position (17) so that the ends will fold behind them and end in a Z formation (18).

Callerlab suggests four steps as a comfortable timing in a cross fold. It also suggests two steps for a simple fold movement. However, caution should be taken that the fold action is not a spin. When making the turn, dancers should take one step for each beat of the music. Fold movements are not difficult but they may take some practice in order to be done smoothly so that the dancers end in the correct position for whatever call may come next.


10


11


13


14


16


17



LADIES ON THE SQUARE

PROPER COSTUMING



ONE OF THE BONUSES of the square dance activity is the fun of beautiful costuming — both for the gentleman and the lady. When we ignore proper square dance attire or do not take advantage of looking our very best, we tarnish the image we present to the public.

The National Square Dance Conventions, through the National Executive Committee (NEC), have been strong proponents of good grooming. Here, reprinted in part, is an article written by Vic and Peg Wills of Springfield, Pennsylvania, past General Chairmen of the 1967 Convention and members of NEC. This article appeared in the February, 1982, issue of *National Squares*.

> Mirror, mirror on the wall,
> Is our image takin' a fall?
> For many years it's been improving,
> Then along comes J. R. Ewing.

What is it that makes the National Square Dance Convention unique to the hosting city? It's our attire — on the dance floor and on the street. Most everyone knows when a square dance convention is in town because of the colorful costumes worn by the dancers.

The basic dress code for men is long sleeve shirts with tie and trousers, while for the ladies a full-skirted dress, or full skirt and blouse, with crinoline is acceptable.

However many dancers enjoy dressing up a little more than the basic dress code calls for. The men will wear western cut suits, western style trousers and shirts, some with floral design, wide leather belts with ornate buckles, sparkly ties or impressive bolos and fancy leather western style boots.

The ladies really put the frosting on the cake with their colorful dresses of many shades, multi-ruffled crinolines, matching petti-pants and slippers. These delightfully feminine costumes contribute so much beauty and dignity to our image.

Now after 13 years (Since the 1968 Convention the NEC has stated: "Proper Square Dance Attire is Required at All National Square Dance Conventions" — and many state and local festivals and conventions as well as clubs have adopted these same requirements.) just as our image seems to be approaching perfection, along comes J. R. Ewing of "Dallas" fame with his western cowboy hat and multi-feathered band. This stylish piece of head gear should be worn out-of-doors and not on the dance floor anymore than one would wear combat boots to bed. Unfortunately some folks think they are improving

Feature Fashion, in visual manner, shares a variety of square dance fashions with readers of SQUARE DANCING Magazine. Rarely are we able to include pattern numbers as the majority of the models design their own attire, possibly adapting several patterns for one dress. However, any fashion may be copied and we have discovered, over the years, clever ladies sewing a similar costume simply from the picture. Pictures for this feature are professionally photographed.

Over the years, **Ladies on the Square** has included recipes and dress patterns, knitted and crocheted wraps, suggestions on how to pack and how to recycle clothing, stories on etiquette and concern for dress standards. Many readers have contributed their ideas and we welcome articles as well as good, clear, black and white photos. And, despite the title, this feature is not restricted to the distaff side. Many a gentleman has added his thoughts or shared some sewing secret.

the image of square dancing by wearing a cowboy hat, when in fact they are being discourteous to the others in the square and could even inflict an eye injury from the brim of the hat.

Square dancers are conscientious folks, deeply concerned about their appearance to the public. So please, let's continue to keep the square dance image beautiful. Always check with your mirror before attending a dance. It just might have something to tell you.

Creation of Convention Co-Chairman

Irene Whitney, of Canton, Michigan, Co-Chairman along with Vern Stough of the Fashion Show at the Detroit Convention, whips up beautiful outfits from looking at a photo or from an idea which may pop into her mind. No patterns or instructions go into her creations. Irene says, "As a young girl growing up, I never appreciated the homemade clothing my mother made for all of us. She even made my father's white shirts and you could never tell them from those bought in a store." Irene's mother made everything from underwear to outerwear and this is what Irene does today. She wears one of her creations in the accompanying photo. The pale blue dacron lace, two-piece dress, has a scoop neck, long-sleeved blouse and a double self-lined, gathered and gored skirt with a scallop edge. It is trimmed with blue satin ribbon and fans. Because of the sheerness of the top, Irene made a blue and beige camisole with attached panty. The outfit is frilly, fussy and feminine

— Bev Warner



SCHOLARSHIPS—1982

The Sets In Order American Square Dance Society is pleased to announce the awarding of full and partial scholarships for the 1982 caller school season. In deciding on the seven whose names are listed below, we made a special effort to help those who appeared to be good candidates, who had not previously attended a callers school and who may not have been able to attend without the assistance of a scholarship. We wish we could present awards to each of the men and women who applied this year. Over 50 applications were received. In all instances, we hope their devotion to the activity will enable them to ultimately reach their goal.

The 1982 SIOASDS Scholarships have been awarded to:

Barry Bartlette, Buena Vista, Colorado
Claude Fightmaster, Kodiak, Alaska
Linda Hinton, Hurricane, Utah
Greer Jackson, Conway, South Carolina
Phil Rowan, Kooskia, Idaho
Bill Womack, Naples, Texas
Don Wood, L'Anse, Michigan

DISCOVERY

DEPARTMENT FOR ALL SQUARE DANCERS

Dear Square Dancer:

In the event you have just graduated or are about to graduate from your beginning lessons, you might be interested in what long term dancers have said provides them with some of the greatest pleasures they've derived from square dancing. Of course, the *dancing* is what attracts us but above and beyond sharing in the dancing, let us try to translate some of the thoughts and advice we have picked up and now pass along to you.

(1) **Make square dancing just one of your interests.** Of the many square dancers we've talked to, when square dancing (or any single activity) is the *only* interest, it may not interest you too long. There's such a thing as burning one's self out — yes, even with square dancing. Avoid being a "hobby-jumper," moving from one form of interest to another, saturating yourself in just one activity then dropping it only to immerse yourself in another. We remember one leader telling us that a person who shares many interests, who reads books, who takes part in other activities, who enjoys life as a whole and avoids concentrating on just one interest and who can talk about many things, is a person who is getting the most out of living. That's good advice.

(2) **Avoid tunnel-vision dancing.** Be a doer. Try a simple round dance, a mixer, or a contra. If you can dance at a number of levels, try dancing at different clubs to different callers at *all* levels. Avoid being type-cast as just a high level, a plus level or an Al level dancer.

(3) **Be a giver.** Learn the pleasure of giving of yourself. Rather than always having someone else doing the club chores, roll up your sleeves, pitch in, get involved. Actually it figures out that the more each person contributes in this way within the club structure, the less of a chore it is for everyone. Your pleasure will be in direct proportion to what you put into the game.

(4) **Be a hospitality committee of one** when guests attend your club. Don't leave it all for someone who's *officially assigned* to the task of being gracious and hospitable to guests — do your part *unofficially* and let your welcome go further than just a shake of the hand. There's nothing that a guest reacts to more quickly than an invitation to join the square. Several readers have mentioned that this outgoing attitude is especially valuable when they show up as a guest at another club. They suggest that you don't wait for someone to come and introduce themselves to you (this may or may not happen) but that you take the first step when it comes to introductions. In other words, don't sit back and wait for something to happen.

What Of The Future?

If you are completing your lessons this month, perhaps you've been thinking about your future in the activity. Ahead of you lies the fun of club dancing, the excitement of workshops and the adventure of square dance traveling to conventions, festivals and vacation institutes. But what of the activity itself? Undoubtedly your caller/teacher will be starting another class soon. Have you thought about taking part in the recruiting program to help build that new class? How about giving your teacher a "present" of a new couple who will replace you in the coming year's class program?

There are many ways to recruit newcomers and during the coming three months, we will be emphasizing one particular campaign — SQUARE DANCE WEEK. You'll be reading about it on the following two pages and in the coming months but right now is a good time to start your own planning.

The new dancer stands the best chance of having friends who have not yet been bitten by the square dance bug. If you haven't already made a list of names, phone numbers and addresses to give to your caller or to follow through yourself, now is the time to start.

Square Dance Week — 1982

IMPACT IS THE WORD for a successful promotional campaign. For square dancing to get its fall season off to a bang-up start, a well coordinated series of attention-getters is the key to attracting newcomers. This is true, particularly in an area where there are a number of square dance clubs and active dancers' and callers' associations which can combine forces to put square dancing in the public eye. Working together increases the effectiveness of everyone's efforts.

Consider for a moment that your square dance club is going to start a new class sometime during the latter part of September or early in October. You advertise the fact in the local square dance publications. Your members put out a number of flyers. You send a news story or two to the local press, call the information in to the TV stations inviting them to cover your one-night-stand recruiting party and you send releases to the radio stations in town. All of this is worthwhile, particularly if you back it up with a strong word-of-mouth campaign.

The chances of the TV station picking up your invitation, the newspaper running the release you've sent in or the radio station picking up the news you furnished is often doubtful. Even when your fondest hopes are realized and all of these segments of the media pick up your story — what do you have? Possibly a very minor impression on the local citizens. Your best results will come from the word-of-mouth campaign waged by your members.

Now, consider that all of the square dance clubs in your area, the individual callers and their callers organizations, the dancers associations, the round dancers, etc., decide to combine their efforts. Releases sent to newspapers, radio and television bear not one organizational identity but many. The number of people doing the influencing is greater and so are the opportunities for a greater impact.

Suppose that this same combination of efforts was done on even a broader scale. Perhaps throughout the land, one massive, combined, coordinated promotional campaign was to take place. Instead of an individual caller, a group of callers or even a callers association putting out the news, several hundred callers associations, representing several thousand callers, would be behind the effort. If instead of just one club of 50 or 100 dancers or even a composite of half a dozen or more clubs and their local associations, you were to have all dancers associations across the land cooperate in a massive campaign, the impact would be highly visible.

If Callerlab, Legacy (representing leadership in all phases of the square dance activity), all of the local, regional and international square dance publications, producers of square dance records, manufacturers and suppliers of square dance commodities were all banded together in one gigantic coordinated campaign to put square dancing in front of the public, it's easy to see that the end result could simulate the effectiveness of a multi-thousand dollar campaign engineered by some leading Madison Avenue firm.

The effectiveness of volunteer labor has been proven over and over again from the operation of local clubs to local associations, regional and state wide festivals and right on up to the National Square Dance Convention. Here at this gigantic annual event hundreds of thousands of man-hours are contributed in putting together a professional display that would be hard to beat even with highly paid convention architects. Among the ranks of square dancers are those who have the ability to work with the media, to produce public appearance programs that will attract attention and to take on virtually every task for a major campaign. This is the concept behind *Square Dance Week*.

At one time there were many square dance days, square dance weekends and square dance weeks, ranging in a haphazard way across the calendar. Many of these events which received the blessing of local and state

officials were tied in with an area or state round-up or festival. They were effective to a point, particularly in drawing attention to that single, one-time square dancing event.

In 1969 The American Square Dance Society set up the taking of two polls, one on the Canadian west coast, the other on the east coast of the United States. Their purpose was to find out if it was feasible and desirable to combine the efforts of square dancers everywhere and put on one big Square Dance Week. If so, what would be the best time?

The Ideal Time

From the standpoint of those in North America, a period following the usual summer hiatus and just prior to the start of square dance classes and the reassembling of square dance groups in the fall seemed like a logical time for a massive promotion. Not only did square dancers want to attract newcomers into the activity but they needed some sort of program to bring back those who had finished classes the preceding spring as well as regular club members who had not danced for the past few months. What would be the best time?

Taking into consideration climatic conditions, working schedules and other criteria, the final decision was not arrived at immediately. It was almost unanimous on the part of the many who answered the questionnaires that if there was to be a Square Dance Week, it should just precede that period when square dance classes would be starting. This finally turned out to be the very end of September and the time slot decided upon was to start with the third Monday in September each year and end with the following Sunday with groups encouraged to start new classes as soon after that as possible.

No one knew for sure how this would turn out but with the realization that a universal week celebrated locally in areas all over North America could indeed attract much attention, the cooperation for this initial venture was outstanding. Not only did the local press, radio and television carry the stories, but news services, national television and even radio networks picked up the stories, some doing special features that attracted considerable attention. Here finally was an acceptable, workable promotional program that would have impact.

The results were amazing. In 1971, the second year, 49 states and provinces took part. Officials of all degrees endorsed the programs, issuing official proclamations that were picked up in the press and used as "door openers" to gaining space in the media.

The positive results of the campaign were seen during the coming weeks and months. Individuals coming into classes were traced directly to the square dance week campaign. Clubs reported an increased interest in square dancing and overall, the activity benefited.

In subsequent years as the program continued, it became apparent that it needed a broader base, a greater impact of ideas. A logical solution was arrived at last spring when Legacy, the international leadership communications organization which operates a direct pipeline to all phases of the square dance activity, voted unanimously to spearhead future campaigns. As a result, all publications that share in Legacy programs as trustees of this influential organization, all callers, dancers and other leadership groups will be taking their pointers from Legacy and we here at SIOASDS lend our full support.

With the dates for 1982 set for September 20-26, Monday through the following Sunday, it's not too soon to begin planning your club's or association's participation. The stakes are minimal; the results could be impressive.

START YOUR PLANNING NOW

What can your club or organization do that will impress the non-dancing public in your area? Perhaps this is a good time to think in terms of some one-night stands for local service groups, PTA's and church organizations. What better way to bring people into square dancing than giving them an effective "sampler."

Who are your talented writers, artists, poster makers? Do any of those within your group have experience with the local media? Perhaps some of them may even work for one of the radio stations, TV outlets or newspapers.

Spend some time at a club or association business meeting to "brainstorm" ideas for an effective Square Dance Week. A project which will not only tell people around the country about the activity but will have a direct influence on those in your own area who may be your next crop of new dancers.

CALLERLAB

puts on a

GREAT 9th

The Reno, Nevada MGM Grand serves as a backdrop for the April 5-7 gathering of callers including these who were presented with their Quarter Century Certificates.

IT WAS THE LARGEST gathering of square dance callers ever held anywhere. The total passed the 1300 mark with more than 750 callers and 550 caller's partners, many of them attending their first Callerlab Convention. 19 individuals from foreign countries attended, including Brian Hotchkies and Nev McLachlan from Australia; Verne Anderson, Ranee Hall, Jack Hilton, Alan Murphy and Art Shepherd from New Zealand; Farly Iguchi, Mitchell Osawa, Matt Asanuma and Tac Ozaki from Japan and Pete Skiffins from England. Small World Awards were presented to Anderson, Hall, Hilton, Hotchkies, Iguchi, McLachlan, Murphy and Osawa, all coming from overseas locations and all attending their first Callerlab Convention.

57 Quarter Century Club Certificates were awarded to those Callerlab members who had completed twenty-five years of active calling.

The location, Reno's fabulous MGM Grand Hotel, undoubtedly played a large part in attracting the enlarged attendance. However, each year the interest in Callerlab has been



"It's a Small World" say these callers and their partners coming from countries overseas.

CALLERLAB and the Basics

The two Plus levels have been combined into one and Ping Pong Circulate has been dropped from the Quarterly Selections and added to Plus. The Basic and Mainstream plateaus remain "frozen" until 1984.



Milestone Award winners Johnny and Marge LeClair, Art and Blanche Shepherd and Jim and Dorothy Hilton. Incoming members of the Executive Committee (center-right) and (below) the Callerlab Board of Governors.

growing and the effectiveness of its different programs that have undeniably done much to serve the square dance world in general, has played a major role in attracting new members.

The theme for the Callerlab Convention was "Callerlab Is Mainstream" with a subtheme of "Classes — The Lifeblood Of Our Activity." More than 100 callers and partners helped in the presentations to make the convention a success. Topics covering the theme and sub-theme included many aspects of classes and dealt with the time frames *before*, *during* and *after* class.

"If there ever was one place where we need to concentrate on our methods of presenting square dancing to the public, it is within the class structure," one of the speakers told the gathering. "This is a topic of great interest to us all."

How to become physically and mentally set for the class, how to motivate the new dancers and then how to direct their actions following class, were the subjects that took up a good portion of the Convention time. If any one major accomplishment were to be singled out of this year's Convention, it was the concern for continual leadership training in the direction of indoctrinating the new dancer. The interest in this segment of the program was extremely high and the awareness of the caller/teachers' responsibility, coming from many of the panels addressing themselves to this subject, will be felt for a long time.

Arden Hopkins, outstanding voice professor from Texas Christian University, addressed the group for the second year on the subject of the Caller and The Use Of His Voice. So beneficial was Professor Hopkins' presence in 1981, that Convention goers



looked forward for the better part of a year to hearing more from this voice expert.

A high point of the presentation banquet on Tuesday night was the awarding of Callerlab's prestigious Milestone Awards for meritorious contributions to the calling profession. The recipients were Johnny LeClair of Mesa, Arizona, Jim Hilton of Concord, California and Art Shepherd of Christchurch, New Zealand.



VOX SALTATORIS:
THE SQUARE DANCER SPEAKS UP



On Square Dance Fellowship

I'VE BEEN CALLING since 1970 and dancing long before that and I'm very concerned about the break in our square dancing fellowship. The dancers argue that the callers are causing dropouts by continually forcing new material on them. I can see part of their point, but only part.

When a caller books a dance, he normally asks what level the dance is and here is another part of the problem. Too many times we are told Plus I or Plus II only to find the floor breaking down. This is not all the dancers' fault; truly some fault lies with the callers and even with the economy. Because it costs more to hold dances and pay callers, clubs feel they must get larger crowds to cover expenses. This is just good solid economics, but must our profession (callers) and our square dance fellowship be jeopardized for money? What I'm saying is that clubs should advertise dances honestly as their abilities dictate. Many clubs won't advertise a level for fear of not attracting as many dancers.

Another problem is that callers workshop material from only one position and the dancers go away thinking, "I know how to do that." How untruthful that is! If our great fellowship in square dancing is to continue to grow and progress, there is one thing we need to add to it right now — honesty.

Callerlab has established levels and promoted professionalism in callers. Why can't we now be honest enough to advertise our dances at the level we can truly dance? Why can't local callers resist the club pressures and teach each figure fully, even if classes run 35-40 weeks? The words we need are: "Dancers be honest about your abilities; callers, be earnest in your methods."

Rev. Roger Howell, De Ridder, Louisiana

On Applause

I WOULD LIKE to take this opportunity to applaud two very worthwhile events. The first would be your monthly magazine which I peruse from cover to cover; the second would be guest callers, as shown by the following.

SQUARE DANCING Magazine, October, 1981, page 11, contained an unsigned editorial entitled, "It Would Be A Shame If The Applause Died Out." Upon reading this, I realized that I was missing the applause that used to be given at square dances. I thought how nice it would be to hear it again but didn't have a quick solution to restoring it within my own groups.

Then comes the guest square dance caller, Eldon Pittenger of Chillicothe, Ohio. He and his wife were vacationing in our area. We were having a workshop session and invited him to attend. He agreed to call a tip and, upon completing it, gave our dancers a friendly chewing out. He complimented them on their dancing ability but noted their lack of applause for me when I

finished my tip. It was logical for them to applaud his endeavors based on their politeness to a visitor, but how about the guy who was training them. I then received a round of applause.

That little talk made such an impression that the dancers have been making a special effort to remind me weekly that they are appreciative of what I am trying to do for them.

So thank you, SQUARE DANCING Magazine, and thank you, Eldon Pittenger. You have rejuvenated this caller's efforts.

Chuck and Polly Crim, Winchester, Virginia

On New Dancers and Basics

CALLERS TODAY seem to be looking for combinations of basics they are able to put together and give the figure just one name. Many dancers become confused when they have so many new figures to remember. By calling directionally, all of these combinations can be eliminated.

I am definitely not against anything that is new, as long as it adds to the square dance movement and does not take anything away from it. A new movement might be good, but for a new dancer it could also be called directionally in order that he could do the figure more comfortably.

Sometimes it is hard to keep our new dancers interested. I wonder if the reason we lose so many new dancers is because we forget and tend to call over their heads? The callers might remember how it was when they were new dancers and all the commands whirled through their heads. How could they possibly go back to another dance when they seemingly made so many mistakes? And so it is with our new dancers of today. If the callers try using more of the familiar basics and combinations of basics, they will be more appreciated by the newer dancers.

It is my sincere belief that for square dancing to flourish, everyone who is interested in it must work together. There is no way a caller can call without a dancer to direct. The dancer cannot learn without a teacher. The Mainstream will not continue without the beginner and the Advanced level could not exist without new blood from the Mainstream, and so it goes. Let's keep all of our newer dancers. Remember, they will be our Advanced dancers of tomorrow.

Kenneth and Leona Cary, N.E.O.S.D.A. News

Charity Work Can Be Hazardous to Our Health

OUR AREA HAS MANY clubs and members. Annually for six years, a city-wide dance for charity has been held. The amount raised has crept upwards to over $10,000. This large charity dance asks clubs to "black out" on their big dance night. Recently a new charity dance-picnic was held with funds donated to a local school. Last month, our club president got a letter asking for one "donation dance" per year for still another charity.

I see a dangerous trend here. In my 10 years of dancing, charities have made large inroads in our hobby. Most of us have a pet charity. It is rare to find a dancer who won't dig down and deliver a buck or two for almost any request. But the danger is this: We are taking money, energy and work away from our hobby.

Clubs that cease dancing usually do so for lack of money. Other reasons

contribute, of course, but at the end they usually don't have money to continue. A local six-square club prez said they'd spent much effort raising $500 for a large charity. He regretted that work later as their treasury was down to seven club nights of dancing. Had their energy gone into raising the treasury, their life expectancy and solvency would have been improved.

Contrary to this article, I'm in favor (or have been) of charity dances. But each special takes money, work and people to do that work. Yes, you get a small — although fleeting — glow from a charity dance, but if many of these diversions occur, your workers see their efforts go for charity while their own treasury shrinks.

Most clubs dance 20-24 nights per year. That's not very often to pull in visitors to defray expenses. I suggest when if the urge to respond to charity hits you, fight if off. Take a look at your yearly schedule and analyze the times your members get dunned for money and work. Then decide.

Other club activities don't get involved in charity work. Ever see a bowling league, boat club, sportsman's club, etc. get into charity work? Once in, you can't easily get out. Tradition takes over. You are expected to repeat and top last year's efforts. Charity work can be another type of trap. No one can say anything negative. Everyone must be supportive or else be considered a bad sport. Dancers are an easy target. They are a little nicer than outsiders because they are trained to be friendlier. Protect them a little more. Dancers would and do donate at work, church and home. Why also badger them for a dance?

Now I will say I see no harm in charity dances if proceeds go directly to a dancer down on his luck or otherwise back into our hobby. But don't drain off the efforts required to keep the small and mid-size club afloat. These clubs are the majority and backbone of our movement. Keep them dancing.

Name Withheld on Request

some words on ADVANCED DANCING

by Bill Davis, Sunnyvale, California

THE GENERAL SQUARE DANCE POPULATION realizes that after a dancer has mastered Mainstream and Plus level calls, the dancer must then acquire a larger repertoire of calls in order to do Advanced dancing. It is also fairly well understood that one can expect more APD and, hence, the process of becoming an Advanced dancer necessitates becoming better trained in APD. An aspect of All Position Dancing that is sometimes not fully appreciated at first is the factor of precision.

In Mainstream dancing dancers often learn calls by continually checking their position relative to other dancers in the course of the call. In couples circulate, for example, one steps alongside a partner, and the couple proceeds until they are even with the other couple in the newly forming line. In teaching scoot back callers often say to the dancers, "Look at the dancer now adjacent to you. When you finish, you will have interchanged places." In this process the dancer quite often does not become aware of the exact path taken or (without the other dancer) the exact spot in

which he must end.

In Advanced dancing (and even more so in Challenge) the dancer must become more aware of his position, his path and his ending spot and orientation. The reason for this is two-fold. First, he may encounter a situation in which he is required to do his (or her) part of a particular call alone, and, therefore, must know on his own what to do. Second, he may be asked to do only a part of the call, i.e. some fraction like 1/2, 1/3, or 1/4. This means, first of all, that he must know the definition of the call more precisely than he typically would be required to know it for Mainstream and Plus. It also means he must learn to execute the move more precisely, for his own benefit as well as for the others in the square who are depending on him to be in the correct place and have the correct facing direction.

Several techniques are used by dancers to improve their precision. The first tactic is to be aware of the four cardinal directions in your set. Normally you can use the walls in the hall to help you. For the large majority of square dance calls today, if you start facing one of the four walls, you are going to finish the call facing one of the four walls. That is to say, you are not going to end the call at 20, 30, or even 45 degrees relative to some wall but at zero or 90 degrees.

To gain some insight into the impact of this type of precision, let's look at the difference between 1/2 of a split circulate and 1/2 of a scoot back. Let's start from a box circulate formation with all four dancers facing the head direction. Assume the men are facing in. Note that for both calls the ending formation for the full call is the same, i.e. in both cases the ending formation is a box circulate with the men facing out and the ladies facing in.

First, let's trace the action of the ladies. Both are facing out. When the regular call is finished, both will be facing in. This applies to both calls since the dancer facing out does exactly the same thing in both scoot back and split/box circulate. However, at the halfway point the ladies would be squarely facing a side direction. Their position at the halfway point is the same for both calls.

On the other hand, the situation for the men (facing in) is different. In the split/box circulate action the dancers facing in move across the box. They never change facing direction; so at the halfway point, they would still be facing the same wall they started facing. This would leave the dancers in a diamond formation — a fact with which many dancers at the Plus level are already familiar.

For scoot back, however, the path of the dancers facing in is different. At the completion of scoot back, the men are facing the opposite wall. Thus, halfway through they must be facing a side wall and not a head wall. Since 1/2 of a box circulate is often called at the Plus and Mainstream levels and 1/2 of a scoot back is rarely called, the chances are that most Plus and Mainstream dancers would end in a diamond instead of a two-faced line (with the scooters in the center) if asked to do a 1/2 scoot back. This partly is a case of familiarity with one of two similar calls, but it is also partly due to lack of detailed knowledge and precision execution of the calls.

A technique that many dancers use to aid their precision is taking hands whenever possible during the execution of a call or series of calls. Quite often the caller will reinforce this by advising dancers to check their formation (e.g. "Scoot back once and a half; check your two-faced lines"). When the dancer becomes very familiar with the call, this reminder is no longer necessary. However, regardless of how familiar a dancer becomes with a call, he should never fail to face the proper wall and to take hands to aid himself and others to clearly establish the formation.

As an extension of this rule remember, "Once in your proper spot, don't wander." And don't take a facing direction that is not directly in line with a wall (i.e. one of the cardinal points of the square).

There is more to be derived from proper hand-taking than just precision. It tends to dress up the set; it provides pivot points for turning movements and generally adds enjoyment to the dance action.

So if you are heading in the Advanced direction, learn the precise definition of the calls, think about where halfway (or some other fraction) might leave you, take hands (but don't grab or hang on) to check your formation, and face the walls squarely.

[We would be happy to hear of any ideas that you would like to see discussed in this column. Please send them to Bill Davis in care of this magazine.]

an inside view —

in Germany



by Rudi Pohl, Heidelberg, Germany

THROUGH AN AMERICAN FRIEND in February 1964, I had my first contact with square dancing. At that time square dancing was almost unheard of in Germany. There were a very small number of small clubs and they all danced in US military kasernes. The members were US Army and Air Force members and families, therefore Germans had little or no chance to learn square dancing. I was so fascinated by this, to me, new form of dancing that I asked if it was possible for my wife and I to join the next class. It was not easy for us as our English was not very good and we had a hard time understanding the instructions. But we gritted our teeth and kept going. On the 27 May, 1964, we graduated from a class called by John Kaltenthaler and Bill Higgins, who were then stationed with the military in Heidelberg. We were the first German members of the club. We followed this by being angels for many classes. The first years we never missed a club dance or jamboree. We were often traveling with our American friends visiting other clubs.

In 1966-1967, I was elected as Publicity Director of the (EAASDC) European Association of American Square Dance Clubs, with the job to bring square dancing to the Germans, for many Americans believe that square dancing should not be danced just by the Americans on their kasernes. I was the first European given this honor of being a member of the board of the EAASDC for a year. I organized the TV, radio, and press campaigns for our jamborees. The response was enormous. We received many requests for information as to where the square dancing classes were being held. John Kaltenthaler and Bill Higgins held more and more demonstrations and more and more Germans joined our club.

In 1966 I joined, the European Callers and Teachers Association. In April and May 1967, I took part in two callers clinics from Cal Golden. Later, I received help with the technical side of calling from Chris Vear.

At the same time the club in Heidelberg had more Germans than American members, which lead to problems with the Army as there is a regulation that covers groups that use American facilities. This regulation states that the non-American membership can not exceed five percent. But the German membership was by now over 50 percent. The membership asked me to establish the first German club in Southern Germany. I founded "The Swinging Stars Heidelberg" on the 27 of June, 1967.

The Americans encouraged me to help with the education of more German callers and with their help, I traveled throughout Germany to assist new callers and help in the establishment of many new clubs. I was the first European elected to the board of ECTA



Rudi Pohl of Heidelberg, Germany tells the story of how he and hundreds of his countrymen became involved with American Square Dancing. □ □ □

and held a number of offices, including President. From 1971-74, I directed the callers clinics for ECTA with half the participants being Americans. Many of my students are now living in the United States and are still active as callers. In 1971 we instituted a regulation that all who wished to be active members of ECTA pass a test, similar to the Callerlab today.

In 1978, the problem with the Army regulation again came to the surface. It was by then well known that most of the dancers in Europe were not members of the US military and that the five percent clause had long since been exceeded. I led the many negotiations with the US Army Headquarters, Heidelberg, and later participated in the establishment of the new European Dancers Association and the European Callers and Teachers Association. These foundings I see as the high point of my square dancing career.

In 1980, my wife and I, with forty other dancers, visited the U.S.A. with the National Convention in Memphis as our main stop. We were all so impressed that it is hard to put into words what we experienced. I had the honor to participate several times in the program as a caller, and was able to see many old friends and callers, that I had met over the years. Among these my teachers, John Kaltenthaler, Bill Higgins, Cal Golden and many others that stand as examples for me. We traveled from Memphis throughout the United States, and we greeted each day with samples of the great friendship that is shared by square dancers the world over.

There are between 4,000 and 5,000 dancers in Europe and the number keeps climbing with around 80 percent Europeans. At this time in my club the "Swinging Stars Heidelberg" my 25 beginners class is under way. Our club dances the Plus I and II level.

EXPERIMENTAL NOTES

Compiled by Ray Rose ,Van Nuys, California

The following is a revision of the figure published last month:

DOUBLE YOUR PLEASURE: From columns, lead dancer in each column peel off and circulate to the other side; other six dancers do a grand trail off, i.e., half circulate and trade; the lead dancers in the column of six then peel off, other four grand trail off; i.e., extend and trade. Right-hand columns become parallel, left-hand waves and vice versa.

From a static square: **Head couples square thru four hands . . . swing thru . . . men run . . . ferris wheel and spread . . . touch one quarter . . . column circulate . . . triple scoot back . . . Double Your Pleasure . . . allemande left**

The prior definition was okay. Sample figure was in error.

SHAZOOM: Lines facing out: All quarter right; all column circulate two places; all face in.

From static square: **Heads lead right . . . circle to a line . . . pass thru . . . Shazoom . . . load the boat . . . right and left grand**

TURN THE ACTION: From columns: Ends (1 and 4) Cast three quarters as the center four box circulate once and a half; all finish like a chain reaction, i.e., outsides and very centers hourglass circulate (move up) as others in each center mini-wave cast three quarters.

From a static square: **Heads lead right . . . circle to a line . . . touch one quarter . . . Turn the Action . . . girls circulate . . . recycle . . . veer left . . . ferris wheel . . . centers pass thru . . . allemande left.**

ON THE RECORD and



JUST ABOUT THE TIME that we're telling the world about the largest number of new releases in a single month (the last few) along comes the current crop of new recordings. This month (fasten your seatbelts) we have 46 new records.

SINGING CALLS

PATRIOTIC MEDLEY — Blue Star 2155
Key: G & A Flat Tempo: 132 Range: HE Flat
Caller: Johnnie Wykoff LB Flat
Synopsis: Complete call printed in Workshop.
Comment: A record that with a little work on the caller's part could become a permanent addition to his record case. The different melodies may need some work when changing from one to another. Johnnie does a fine job on this recording. This patriotic record could be used in many ways from special dances to a grand march. Rating: ☆☆☆☆

THE SQUARE DANCE IS ON — Lou-Mac 142
Key: B Flat Tempo: 132 Range: HC
Caller: Mac Letson and Tony Oxendine LB Flat
Synopsis: Complete call printed in Workshop.
Comment: These two callers make this record enjoyable with their execution of this dance. They offer a slight version of Homer and Jethro on their calls at the end of each spasm. In one spot the tape seems to make a variation but no problem is experienced. The figure works well. An overall good release. Rating: ☆☆☆☆

REVIEWER'S COMMENTS

The review of forty-six records this month makes this the most challenging ever. Some fine records, most are above average. The choreography seems to be quite average as many are repeats from other tunes. Music on all seems quite good.

GOOD FRIENDS — Square Tunes 196
Key: E Flat Tempo: 128 Range: HC
Caller: Ted Frye LB Flat
Synopsis: Complete call printed in Workshop.
Comment: A good execution by Ted as well as a smooth dance figure. Music is average but very well recorded. The melody line seems very easy for callers to follow. The figure offers a half tag trade and roll as the most difficult move. Rating: ☆☆☆☆

PLAY IT BY THE RULE — Circle D 217
Key: G Tempo: 128 Range: HD
Caller: Kevin Bacon LD
Synopsis: Complete call printed in Workshop.
Comment: A fine piece of instrumental music with an outstanding array of musicians. Record has a western feeling. The basic dance moves are slightly different but not difficult. Kevin does a fine job in his calling. An overall good release. Rating: ☆☆☆☆

I'VE NEVER BEEN SO LOVED — Rhythm 160
Key: E Tempo: 128 Range: HC Sharp
Caller: Bob Baier LA
Synopsis: (Break) Four ladies chain three quarters — rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Head couples square thru four hands — do sa do corner — swing thru — boys run — ferris wheel — pass thru — make right hand star — girls turn back — swing — promenade.
Comment: A popular tune that has been heard by many lately. Bob makes it sound easy in the calling end of this release. This has easy dance moves and the feeling among the dancers was mixed but acceptable. The music has a nice feeling to it. Rating: ☆☆☆

HELLO TEXAS — Blue Star 2156
Key: C Tempo: 128 Range: HC
Caller: Nate Bliss LA
Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — swing — promenade (Figure 1) Head two couples square thru four hands — corner do sa do — touch a quarter — split circulate — boys run — right and left thru — flutterwheel — slide thru — swing corner — promenade (Figure 2) Head two couples promenade halfway — down middle right and left thru — square thru four hands — corner do sa do — swing thru — boys trade — turn thru — left allemande — promenade.
Comment: A good western beat on this record with good music. Nate's calling is well done. The figure is acceptable and has enough in-

terest in the movements to be enjoyable. The tune is familiar and the rhythm makes you want to dance. Rating: ☆☆☆☆

ONLY ONE YOU — Lou-Mac 143
Key: C & C Minor Tempo: 128 Range: HC
Caller: Mac Letson LC
Synopsis: (Break) Circle — allemande left — turn thru with partner — allemande left — weave ring — swing — promenade (Figure) Heads square thru four hands — meet sides and swing thru — boys run — chain down the line — send them back Dixie style — boys trade — slip the clutch — allemande left — come back swing next — promenade.
Comment: This release offers a good beat with heavy rhythm emphasis. The tune became tiring for some of the dancers. The figure has a chain down the line in it. This may not be one of Mac's best releases but it is worth a listen.
Rating ☆☆☆

EVERYTHING'S A WALTZ — Prairie 1049
Key: G Tempo: 128 Range: HC
Caller: Renny Mann LA
Synopsis: (Break) Heads in star the route — allemande left — home do sa do — allemande left again — promenade (Figure) Heads square thru four hands — face corner swing thru — boys run — tag the line — face to right — wheel and deal — pass thru — U turn back — touch a quarter — scoot back — swing corner — promenade.
Comment: A nice tune on this release with a figure that offers enough dance movement to be enjoyable. The rhythm change is interesting. The voice on the called side could have been increased for easier dancer listening.
Rating: ☆☆☆☆

LOUISIANA MAN — Blue Star 2158
Key: C Tempo: 132 Range: HC
Caller: Glen Zeno LC
Synopsis: (Break) Four ladies chain three quarters — join hands circle left — four ladies rollaway — circle left — allemande left — weave ring — do sa do — promenade (Figure 1) Heads promenade halfway — down middle square thru four hands — right and left thru —veer left — couples circulate — half tag trade and roll — swing corner — promenade (Figure 2) Heads lead right — circle to a line —go up and back — swing thru — men run right — wheel and deal — face those two and right and left thru — slide thru — pass thru — swing corner — promenade (Figure 3) Sides promenade halfway — lead right circle four — make two lines — forward eight and back — swing thru — spin the top — right and left thru — pass thru — corner swing — promenade (Figure 4) Sides lead right circle four — make two lines — up and back — touch one quarter — coordinate — couples circulate — bend the line — square thru three hands — swing corner — promenade.
Comment: A dance that moves you along with a variety of dance figures callers can use as a matter of choice. Nice job by Glen. The music is Blue Star and the tune is not too difficult. Dancers had mixed emotions. Rating: ☆☆☆

FANCY FREE — Mountain 17
Key: C Tempo: 128 Range: HC
Caller: Vern Weese LB
Synopsis: (Break) Sides face grand square — four ladies chain — chain back — roll promenade (Figure) Heads promenade halfway — lead to right do sa do — make a wave — ladies trade — swing thru — spin chain thru — boys run right — boys trade — swing — promenade.
Comment: A fairly relaxed dance with nothing difficult in the Mainstream level. The movements offer spin chain thru as the most difficult move. The music has a traditional sound with above average calling by Vern. Has a nice rhythm feel. Rating: ☆☆☆

PREACHING UP A STORM — ESP 104
Key: G & A Tempo: 128 Range: HC Sharp
Caller: Elmer Sheffield LF
Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — swing — promenade (Figure) Heads promenade halfway — into middle right and left thru — square thru four hands —meet sides touch a quarter — scoot back —boys fold — girls turn thru — star thru — boys trade twice — promenade.
Comment: A toss up between this release and another company's release this month. The music is good and the instrumental on this record seems a little brighter. Figure on this record offers more to the choreography. Dancers enjoyed both. Rating ☆☆☆☆

RED ROSES — G & W 602
Key: B Flat Tempo: 128 Range: HC
Caller: Arch Garlock LB Flat
Synopsis: (Break) Walk around corner — do paso — allemande thar — men swing in back up — slip the clutch — left allemande — weave ring — swing — promenade (Figure) Head couples promenade halfway — down middle right and left thru — flutterwheel — sweep one quarter more — pass thru — right

Please see ON THE RECORD, *page 70*

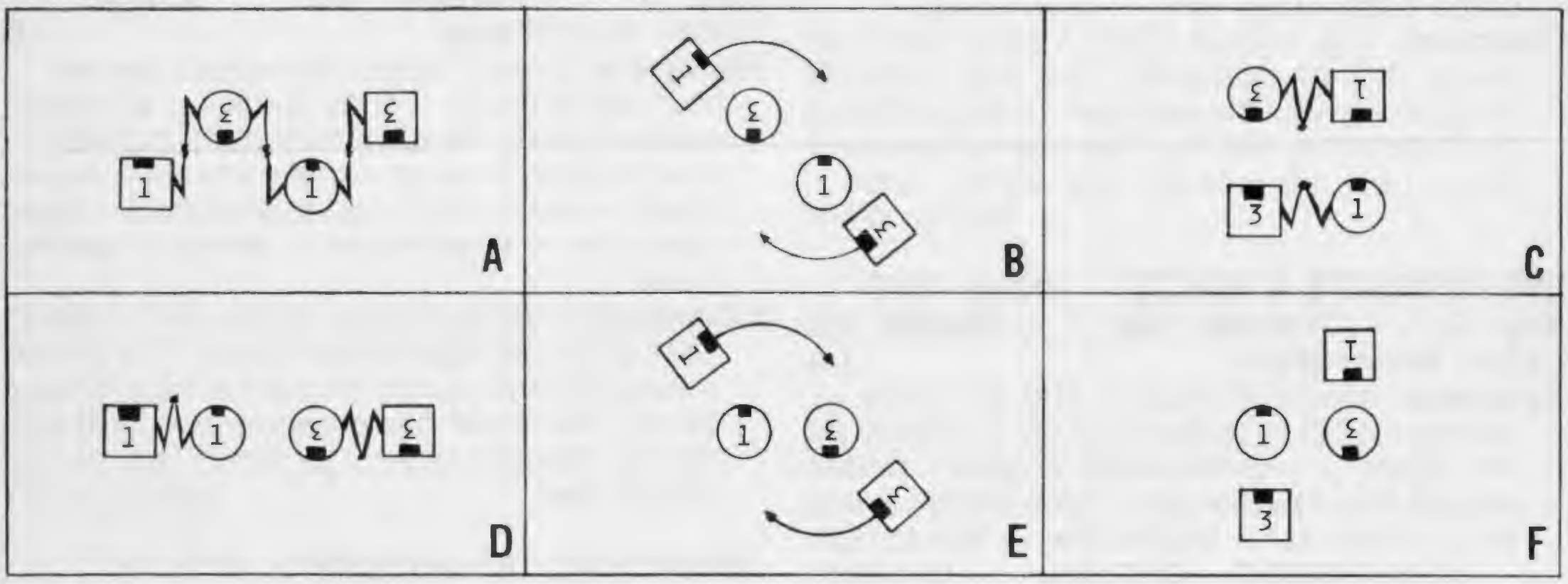
TAKE A GOOD LOOK



JOE BARBARA

a feature for dancers

WHAT A DIFFERENCE A SETUP MAKES



JOE: You may have been a part of this activity at a time when most every basic movement was done from just one set-up. If so, you have seen a tremendous change come about where dancers today, in many areas at least, can do most any movement from virtually any of the eight-dancer spots around the square.

BARBARA: We've become indoctrinated not to think in terms of a man's part or a lady's part and this applies to many basics with the exception of such things as a star thru, a box the gnat, a California twirl, etc., where there actually is a man's and a lady's part.

JOE: We've come to the place where we recognize that if certain conditions have been met regarding a certain basic, that basic can be danced from any number of set-ups. The prime example might be a wheel and deal. Today we seem to be getting wheels and deals from two-faced lines to the exclusion of most other starting formations. There's no problem with this but then if the caller has us in a line of four, all facing the same direction, we sometimes tend to get mixed up, go blank or struggle to remember how to do the movement.

BARBARA: In parallel lines of four, we might be able to do a wheel and deal if we pass thru first and are facing out in lines but then if we're in *facing* lines and the caller tells us to do a wheel and deal, we most likely would fall apart, forgetting for the moment that the wheel and deal only involves the one line of which we are a part.

JOE: The set-up or formation in which we find ourselves does have a bearing on the way the figure ends. For instance, in the figure, cross run from a true ocean wave, with the dancers off set (A) if the ladies stay where they are and the ends (the men) cross behind the first lady (B) the cross run is completed with two facing couples (C). However, from a two-faced line (D) with dancers adjacent to those beside them the ends cross run action (E) will end in a Z formation (F).

BARBARA: While this may not seem like any big deal, the caller does depend upon us being in the right place so that he can build his choreography around where he knows we should be. Our part is to be there.

The Dancers Walkthru

GUIDELINES FOR BANNER STEALING

MANY SQUARE DANCE ASSOCIATIONS have approved a set of guidelines for banner stealing for their member clubs. These rules may pertain to an entire state or may be restricted to a more localized area, depending on the square dance geography and membership within a given locale. If an area is planning to adapt banner stealing regulations, here is a general list of things to be considered.

1. Have both a home banner and a "traveling" banner (one which may be stolen). Such a banner should be lightweight, easily portable, and should include on it the club name, address, dance night, caller, etc.

2. List the number of dancers who must visit a club and the length of time (number of tips) they must remain in order to steal the banner.

3. List the nights a banner may be stolen, i.e., regular dance nights only, special dances, etc.

4. Anticipate any problem which might arrise if more than one group shows up to steal a banner on the same night. Who will be awarded the banner and for what reasons: First arrivals, first full square to sign the guestbook, etc.?

5. Outline the procedure to follow if a group arrives to steal your banner and discovers it has already been stolen and not yet returned.

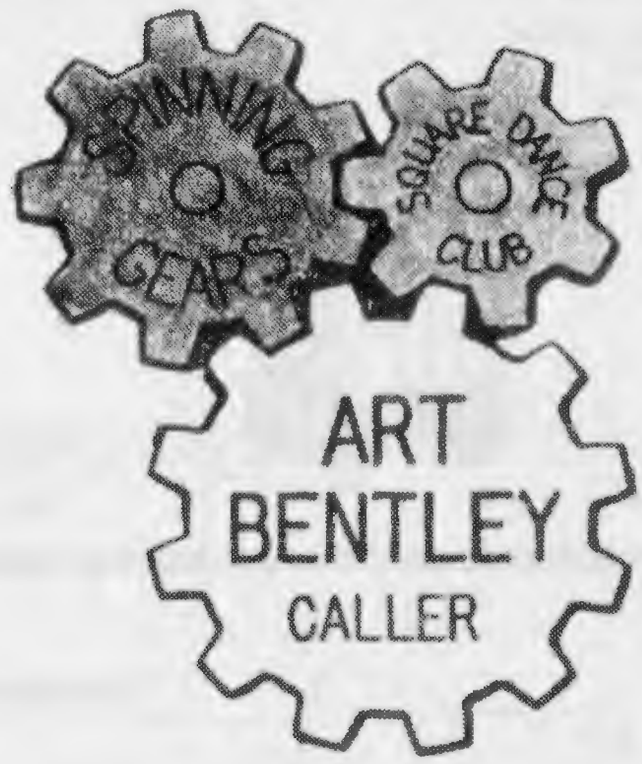
6. List how a banner may be retrieved, the number of members, length of time, etc.

7. Decide if one banner may be retrieved and another stolen at the same dance. Decide if a club may steal the same banner twice in succession.

8. Appoint a club member to bring the traveling banner to each dance, to keep a record of where it is (when stolen) and to arrange retrieving visitations.

These are some of the basic rules to be considered. More specific ones may need to be added to take care of individual area or club situations.

BADGE OF THE MONTH

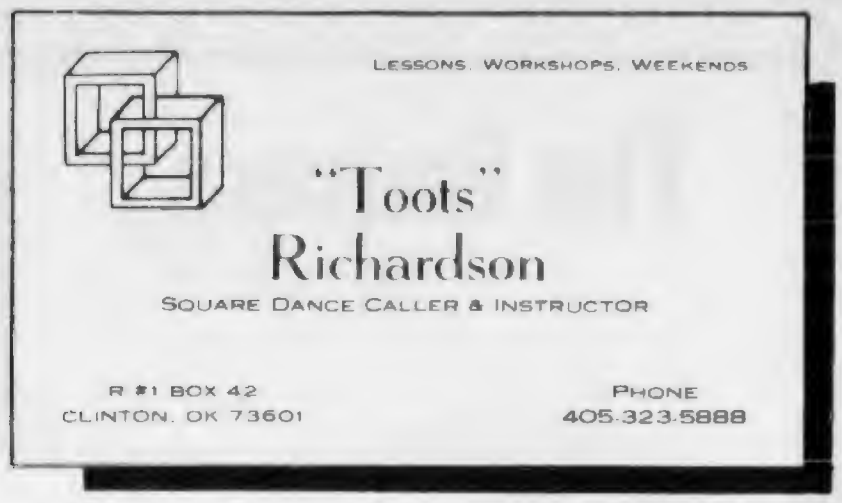


The Spinning Gears of Dearborn Heights, Michigan, was formed in 1976. The original 14 couples were all employed in automotive industries and the word, "gears," was a natural tie-in, especially with the connotation to the square dance movement, spin chain the gears.

Today the club has almost 60 member couples and dances every second and fourth Friday. Guests are always welcome and any guest who attends three dances within a 10-month period receives a miniature Spinning Gears' badge.

The badge has a white background with each gear being a different color: red, yellow and blue.

MORE THAN JUST A BUSINESS CARD

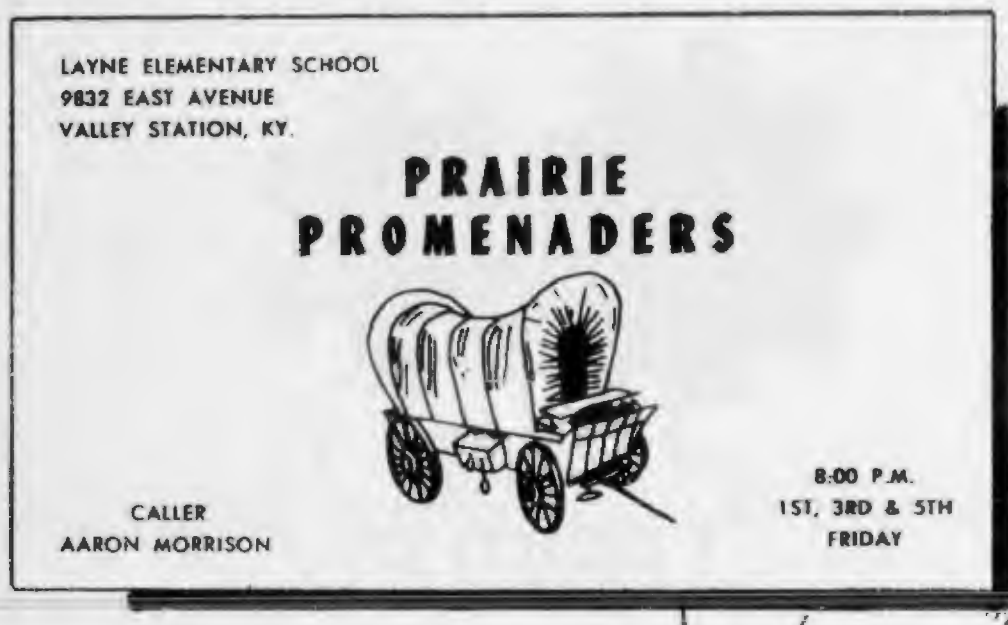


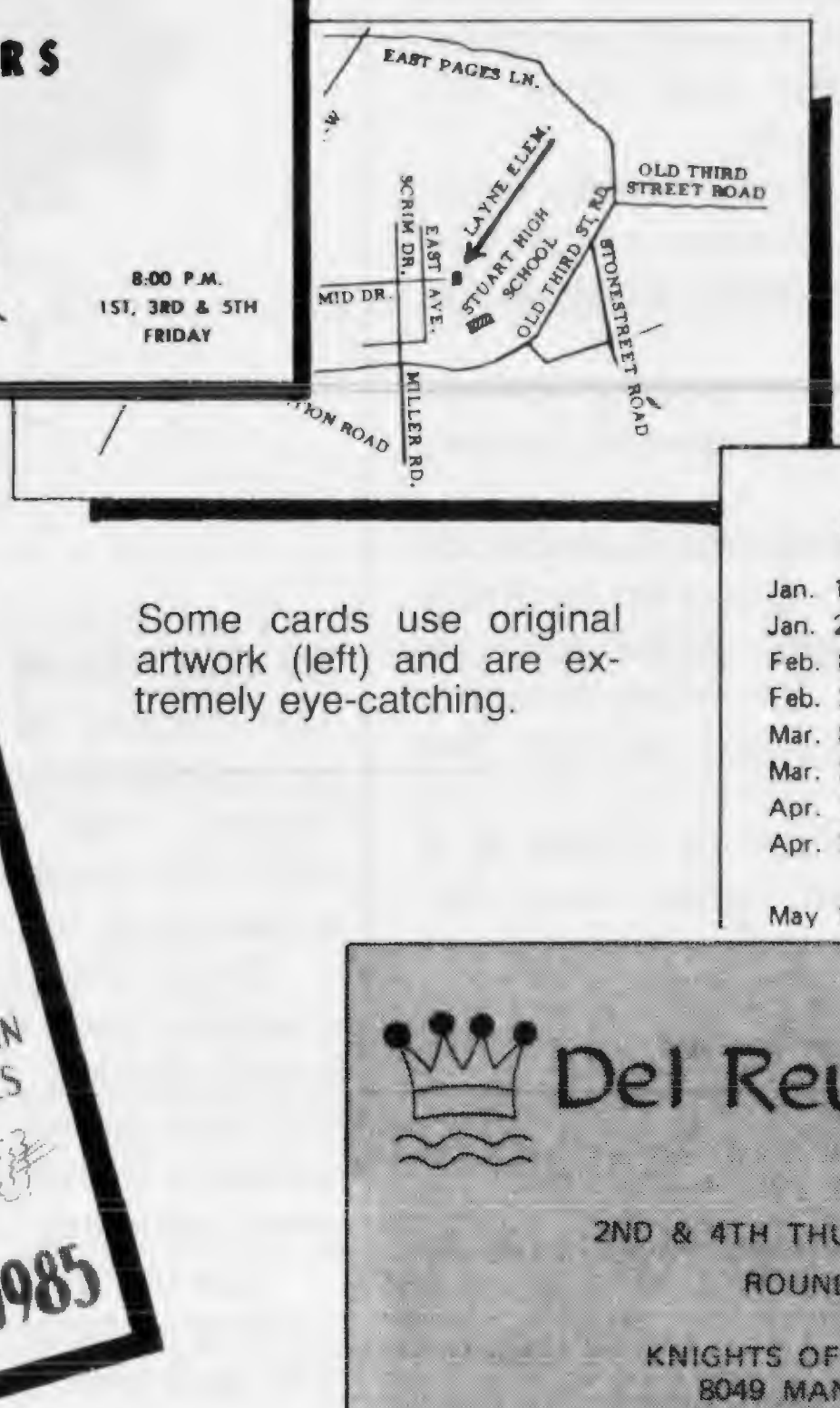
A CENTURY AGO when people paid a visit to someone's home and found them out, they were apt to leave a calling card on a silver tray in the hall. This was a gracious and simple way to say, "I was here and sorry to have missed you."

For some time, the business card has been a well-known way of quickly indentifying a person and his line of work, as well as being an easy reminder to someone of whom to contact for some particular service. The name, address, telephone number and corporate name has, on occasion, given way to cards bearing many more details or ones with a humorous overtone. Cards were generally white, usually printed in black or engraved.

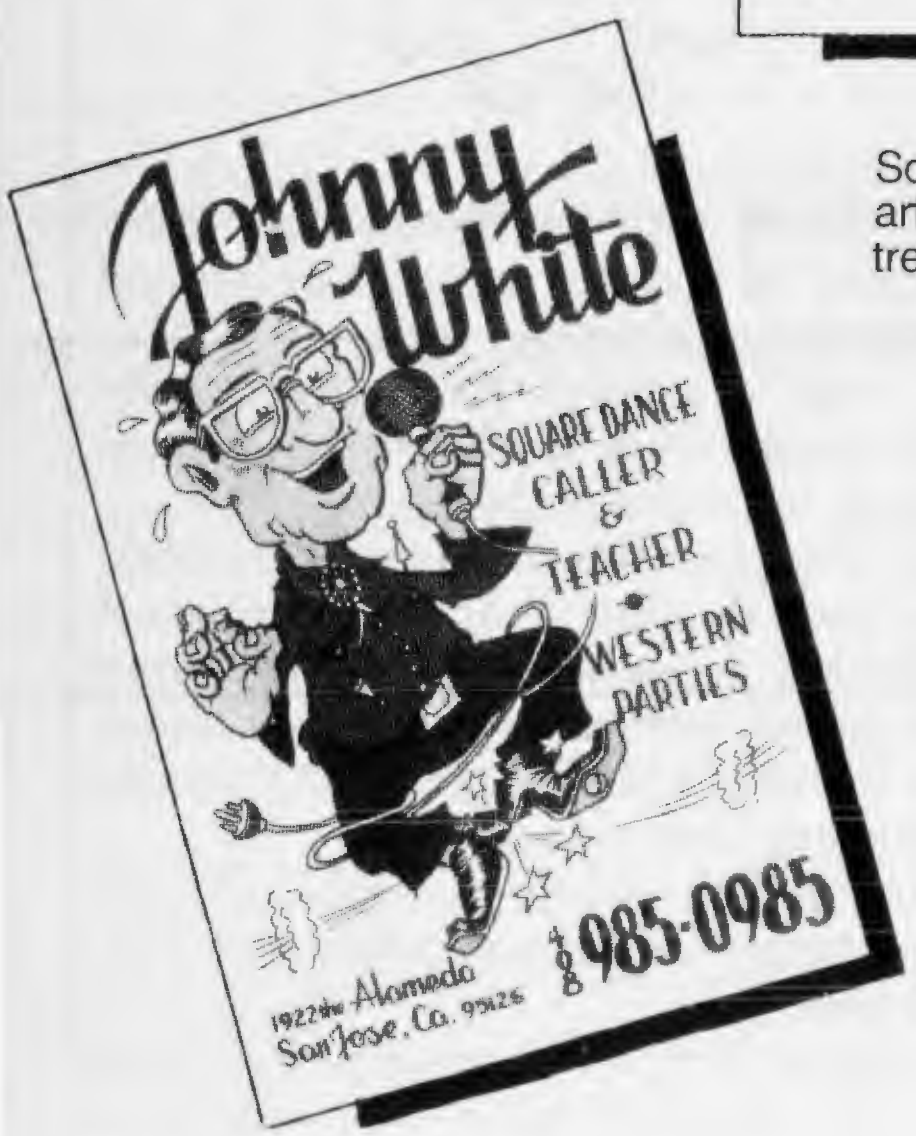
Look what has grown out of these beginnings!

Square dancing has made use of the business card in many different ways. Clubs ad-





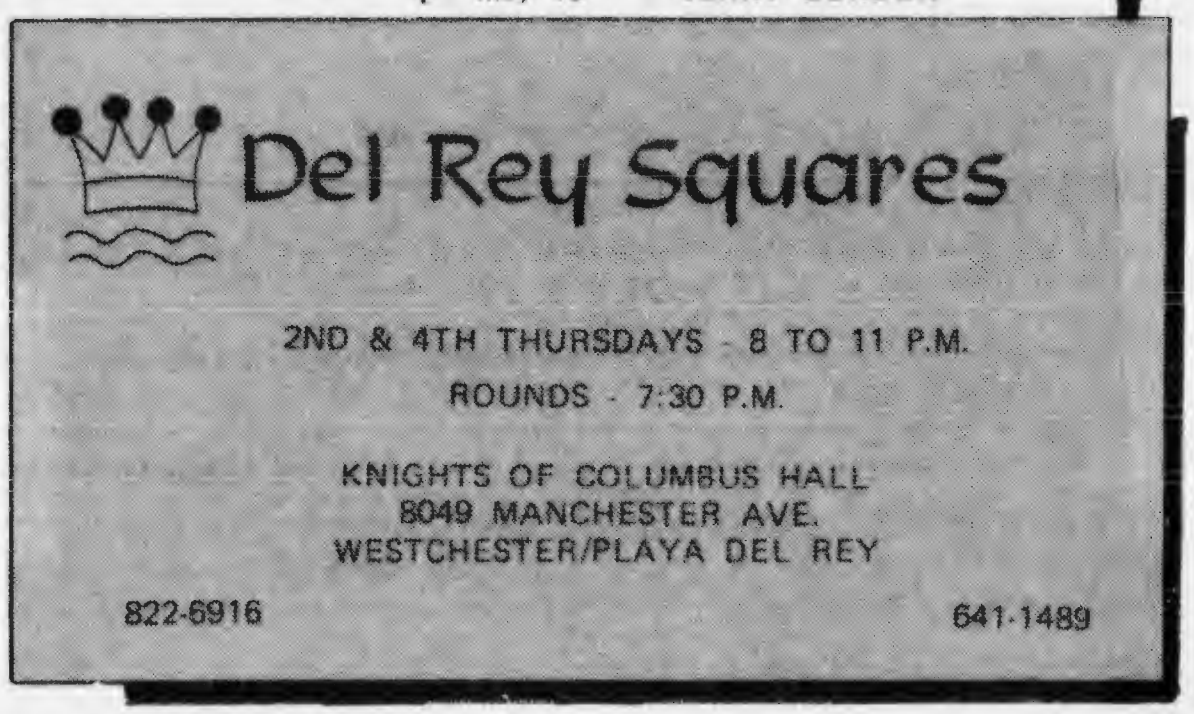
Information cards use the reverse side for a map (left) and a schedule (below).



Some cards use original artwork (left) and are extremely eye-catching.

CALLERS FOR 1979

Jan. 11	STAN TREFREN
Jan. 25	MORT SIMPSON
Feb. 8	BOB GILLESPIE
Feb. 22	DON PFISTER
Mar. 8	GARY FIELDS
Mar. 22	NEIL GROSSMAN
Apr. 12	DARK
Apr. 26	PAUL WATERS 3rd Anniversary
May 10	JERRY GORDON



vertise a year's schedule on a business card, print them by the hundreds and give them to members to distribute. Beginner classes use them as quick reference handouts to remind potential dancers of the what, where and when. Square dance vacation institutes may print an entire summer schedule on a card, possibly a double card, folded in half. Associations print them for their many different officers. Callers and cuers have cards to inform the dancing world of their availability or to encourage participation at their dances which may be listed on the reverse side.

Artwork, color, photography — all have been used on business-sized square dance cards. And the size of cards fluctuates from the standard single card to double or triple folded cards; from the regular size to those twice the size or larger, but retaining dimensions which will fit in a pocket, purse or wallet.

Unique cards have been designed. For example, the Kentuckiana Square Dance Association has a card for its members which reads, "You have been patronized by square dancers. We enjoyed your service." This card may be handed out to businesses with which dancers have dealt. Jerry and Kathy Kent, editors of the EAASDC Bulletin, have a business card which, in addition to their address, includes, "You deserve a good hand. Thank you for sharing a dance with us. We enjoyed it very much." And Toots and Jr. Richardson, Clinton, Oklahoma, have reprinted the entire Callerlab program, Basic through Advanced, on a tri-folded card.

The visiting card has come off the silver tray, out from the business office and into the world of square dancing. Here are some examples.



SMILE A ROUNDS

STAN & ETHEL BIEDA
275 Burnett Ave., No. 160
Morgan Hill, California 95037
(408) 779-7422

ROUND DANCE
INSTRUCTORS

Artwork can be intricate or very uncomplicated.

WESTERN SQUARE
Shamrock Squares
DANCE CLUB
P. O. BOX 494 DUBLIN, OHIO

PRESIDENTS:		**TREASURERS:**	
John & Dortha McConnell	888-8654	Kazuhiko & Ethel Kawamura	262-3231
VICE PRESIDENTS:		**COUNCIL TRUSTEES:**	
Carbon & Margie Wolfe	486-8075	Lou & Grace McBride	889-8992
SECRETARIES		**PAST PRESIDENTS**	
Bob & JoAnn Jones	457-8339	Dick & Isabel Atcheson	876-2629

The message that is short and to the point does the job for these cards.



MEMBER: CCGB ECTA

Johnny Hayes
ACCREDITED
SQUARE DANCE CALLER

5, CUC

BRANSGORE
73404

Dennis & Loretta Egan

SQUARES & ROUNDS

For Us - We'll For You

iso, Texas (915)821-2370

WE INVITE YOU TO SQUARE OR ROUND DANCE WITH US

SPONSORED BY
INTERMOUNTAIN SQUARE
AND
ROUND DANCE ASSOCIATION

Traditional Treasury

By Ed Butenhof, Rochester, New York

TRADITIONAL DANCES SOMETIMES TRAVEL a lot. This is one I learned in New Hampshire from Chip Hendrickson, a traditional caller from Connecticut. He learned it years ago from Ed Gilmore, a Californian. Chip remembers Ed telling him that the dance came originally from New York State in the 1860's. I found something very similar in "Good Morning" 1926 (Plain Quadrille #13 figure 2) by Henry Ford, a book that was intended to revive what the Fords considered the good old days of dancing. Chip had no name for it, so we gave it a name:

THE NEW YORK QUADRILLE

Music — well phrased and of moderate tempo

— — — —, Heads lead right and balance

Four beats to lead right and four more for everyone to balance right and left. Hands can be joined in a circle for the balance.

— — — —, With the opposite two hand turn

Turn once and a half so that the two people change places.

— — — —, Make two lines right and left thru

Lines of four at the heads with ladies on the men's right. Head men have right hand lady and side men have corner.

— — — —, — — Right and left back
— — — —, — — Ladies chain
— — — —, — — Promenade
— — — —, — — — —
— — — —, Sides face grand square
— — — —, — — — — (and so on for 32 beats)

The whole dance is done twice for the heads and twice for the sides.

While we're in a quadrille mood, let's do another. My home-made definition for a quadrille is a square that's precisely phrased with the music with a "comfortable" rather than a "frantic" feeling. Al Brozek of Connecticut recently reminded me of one he learned from Al Brundage some time ago. Al wrote it and named it —

STEPNEY QUADRILLE

Music — well phrased and of moderate tempo

— — — —, Head couples forward and back
— — — —, Same two right and left thru
— — — —, Same two ladies chain across
— — — —, Same ladies chain to the right
— — — —, Side couples forward and back
— — — —, Same two right and left thru
— — — —, Same two ladies chain across
— — — — Same ladies chain to the right

After this call all will be back with partners but across from original positions.

— — — —, — — Four ladies chain
— — — —, — — Chain back
— — — —, — — Swing your corner
— — — —, — — Promenade home
— — — —, — — — —

Repeat or introduce breaks as you wish.

Try some quadrilles in your program as a change of pace if you do a lot of fast dances and try to get your dancers used to feeling and to following the phrase of the music.

C.O. GUEST

A veteran caller for more than twenty-five years, C.O. Guest, President of Kalox, Belco and Longhorn Records, passed away early in April. Devoted to the square dance activity, C.O. conducted several classes each year in the Mesquite/Dallas, Texas area. He called regularly for several clubs and over the past twenty years travelled as guest caller across the United States. As a charter member of the North Texas Callers Association, he served as its President and throughout the years helped many callers to get started. A member of the Board of Governors of Callerlab, C.O. was deeply involved in all phases of leadership training. We join his many friends in sending our deepest sympathy to his wife, Chris, and to members of his family.



UNIVERSAL ROUND
DANCE COUNCIL

ROUNDANCER MODULE

R/D Convention Slated for July

COMING AROUND THE CURVE fast on the heels of the 31st National Square Dance Convention, and also to be held in the State of Michigan, comes the URDC's 6th National Round Dance Convention. Who's behind the big wheels headed for Grand Rapids? Many dedicated round dance leaders all striving toward a gala round dance affair. The behind-the-scenes committees have between them something like 167 years of experience in all phases of round dancing and they are the ones that will be turning the wheels at Grand Rapids, Michigan, this July 22nd.

In the driver's seat you'll find **George and Mady D'Aloiso.** Convention Chaircouple from Bellbrook, Ohio. Round dance leaders for the past ten years, on the permanent staff of the Fontana Fun Fest spring and fall, they are responsible for the choreography of "I Love the Night Life," "Rise," and "Tango For Strings."

Programming is in the capable hands of **Pauline and Jack Diamond,** originally from Washington but now residing in Florida, The Diamonds became square dancers about 26 years ago and very quickly were caught up in the web of rounds.

The scheduling of events will be well taken care of by **Lillian Bradt.** Starting in 1968 she and husband, Tom, taught round dancing at festivals and conventions along the east coast from Canada to Florida. Tom's death in 1979 ended that phase and was a tremendous loss to the round dance world. Lillian has continused to be active with club leadership.

Don and Dot Hansen of Muskegon, Michigan, will be the hospitality couple in July. They discovered round dancing in 1960 and have been active ever since providing everything from top organizational input at every convention to being available as bus chauffeurs for dancers at the last one. With the **Bill and Elyse Johnson** of Memphis, Tennessee, did such a great job on the '81 Syllabus, they've been asked to be the Syllabus Choreographers once again. The Johnsons have been teaching rounds for 25 years and organized the first round dance club in Memphis. They are still leaders of that club.

George and Joyce Kammerer lead the educational committee and are responsible for the all-important clinics. Last year, this couple from McHenry, Illinois, brought into focus clinics designed for the easy to intermediate dancers that proved to be a huge success. George and Joyce started teaching 14 years ago, have two clubs, easy to advanced level, and teach a beginner's class each year.

For the all important sound, we turn to **Shirley and Mickey Halverson.** Encouraged in the early years by the late Ed Gilmore, calling and teaching since 1957 has led to many fields of leadership in all phases of dancing. They are Past Presidents and 22 year charter members of the Michigan Council of Square and Round Dance Clubs.

Frank and Ruth Lang of Williamsville, New York, are in charge of registration. As former dancer-skaters, they whirled into round dancing ten years ago. The Langs are at 132 Sixth Avenue, Williamsville, NY 14221. They would be delighted to hear from you.

And now that you know who some of those dedicated dancers are that are working toward a successful round dance convention, **Herb and Harriet Gerry,** of Boynton Beach, Florida, invite you to hop on the bandwagon and join them in Grand Rapids.

Favorite Rounds for the 31st National

submitted by Lyle and Agnes Esch, Director of Programmed Rounds, Lansing, Michigan

HERE IS A LIST of the rounds to be danced at the National Convention in Detroit this month. Tabulated from returned surveys from 131 round dance leaders in the United States, Canada and abroad, they are listed in order of popularity: Elvira, Answer Me, Halleluja, Dream Awhile, Could I Have This Dance, Spaghetti Rag, Corredo, Piano Roll Waltz, Begin the Beguine, Dancing Shadows, Good Ol' Girls, Folsom Prison Blues, Feelin', My Love, Maria, Roses for Elizabeth, Birth of the Blues, I'm Gonna Sit Right Down and Write Myself A Letter, Walk Right Back, Hold Me, Lazy Sugarfoot, Tips of My Fingers, New York New York, Green Door, A Continental Goodnight, Alice Blue Gown, Debutante, 'Til Tomorrow, Maple Leaf Rag, Patricia, Street Fair, Hot Lips, Very Smooth, Whispering, Mexicali Rose, Mr. Wonderful, All Night, Moon Over Naples, Little White Moon You're The Cream in My Coffee, Miss Frenchy Brown, Apres L'Entreinte, Beautiful River, Suzette, Butterfly, Neapolitan Waltz, Dance, Take One Step, Shiek of Araby, Three AM, There Goes My Everything, Calahan, Diamond In The Rough, In The Arms of Love, Tango Mannita, Autumn Leaves, Elaine, Kon Tiki, Lisbon Antiqua, Third Man Theme.

PAGING THE ROUND DANCERS



Dave and Opal Hallman, Bremerton, WA

ALONG WITH MAINTAINING their own rigorous schedule of teaching, Dave and Opal drive 70 miles each Monday to extend their knowledge of round dancing by *learning*, through the skill and experience of Bill and Peggy Ruehle. A tendency to share is evident when you talk with this busy couple who are quick to generously credit others for helping them and to also express a willingness to help others who would like to learn to teach. They have danced for over 20 years but remember how difficult it was to get started with teaching some six years ago. They cite Harold and Unabelle Rich as the couple who gave them the encouragement to take the first steps in the world of round dance leadership. Harold is since deceased but they still turn to Unabelle for her continued support.

Dave is the cuer, Opal the assistant. With a firm belief in teaching all the basics before teaching dances, they unhesitatingly recommend the "Step Close Step" book by Frank Lehnert to all interested in learning to become round dance instructors. Ask about their dance specialization and they'll tell you it is to help more people relax, learn and enjoy round dancing. They cue and teach one basic class each year. Upon graduation students are invited to attend the extended basics class or their club, depending upon where they feel the most comfortable. The extended basics class serves those wishing to "brush up" as well as the new dancers.

Dave and Opal are instructors for the Li'l Ritchie Rounders and this month will be on hand to host the Lil Ritchie's 4th Summer Jubilee to be held June 25th and 26th at Kitsap Square Dance Center in Bremerton, Washington. They have also become regulars at "Blue Ribbon Week" in Port Angeles. You'll find them featured there again this year with Ernie Kinney and Bill Stone from July 18th to 23rd. Members of both Roundalab and Universal Dance Council, Dave and Opal were host couple for the Roundalab seminar at last year's National in Seattle and are now looking toward 1984 when they will be at the helm as Round Dance Chairman for the 33rd Washington State Festival to be hosted by the Peninsula Council.

What's Happened to the MIXERS?



WE NEED TO GO BACK a few years in order to lead into this next subject. It was the time here in Los Angeles prior to World War II, P.S. (pre-smog) when we were attending one of the local colleges that dot our area. Ours was a specialized school that attracted students from some 20 or 30 different states and foreign countries.

One of our first impressions was a "Get-acquainted-dance" early in the semester. Students crowded into the auditorium "to get acquainted" as promised by the school's administrators. They crowded in all right but once inside and the strains of Benny Goodman, Woody Herman and Glen Miller started coming from the loud speakers, they melted into the woodwork or crowded out the doorway. They were shy and most of them had never learned to dance.

What a disaster we thought. These folks are just craving to meet someone, maybe just one other person who would help soften the loneliness. But no. When this session was over, they wouldn't know any more people than they knew when they arrived and evidently this had been the format year after year and it would continue to go on in this manner unless and until something happened to change things.

The following summer we did a bit of country style square dancing in the mountain country of Arizona and were smitten by the simple fun of dancing in a big circle and doing a progressive schottische, a do sa do mixer and half a dozen other very simple dances. Then somehow we allowed ourselves to get roped into the "get acquainted" project at school the following fall. The change over the previous year was amazing. Those who dutifully stuck their head into the hall and expected to hightail it out at the first opportunity were press-ganged into a circle mixer and from that point on they were "hooked."

The Importance of Mixing

That was one of our earliest and yet lasting recollections of the application of traditional style American dancing in the transference of a group of strangers into a hall filled with laughing, dancing friends. From this moment on we were convinced that mixing together, holding hands, moving to music, could bring about miracles.

Over the years, particularly when working with beginners, one of the first things we discovered was that the friendliness, enthusiasm and zeal of the group is enhanced by dancing with as many different people as possible. Mixing the group right from the start breaks down any attempt at building cliques. Even the most shy individual tends to develop an outgoing attitude when he discovers that the

Editor's Note

We wrote this piece for As I See It some time ago but held up using it until now. We have a tendency to look back on many years of square dancing and compare those segments of the past, that seemed so important, to dancing of the present. Just as not everything from the past is good because it is old, neither are things good, simply because they have been recently composed. Everything should stand on its own merit.

For that reason when certain elements of the square dance activity which we particularly enjoyed disappear from the scene, we miss them. This is the case with simple round dances and with mixers. This prompted us to write these thoughts.

others want to be friends.

When we started our Asilomar Vacation Institute in 1951, we attracted 200 dancers to each session from many scattered areas. Most of these dancers had never met each other before, and here again we discovered the true value of mixing. Early each morning the session in styling and comfortable dancing would allow the ladies an opportunity to dance with the tall men, the short men, the stout and the thin, and it gave the men the opportunity of being *gentlemen* as they danced with many different partners.

Round dancing was always *special* because we would work a part of the dance with one partner then move up to a new partner and dance it again. If for any reason a dancer might be upset with his or her own partner, this would soon be forgotten when original partners were left behind for the moment and each dancer would share the dancing with someone else.

Recently we've missed these mixers — the scatter promenade, scoot and scat and the grand promenade that were called from squares and the mixer round dances. Of course, things may not be this way in your area. If you're a caller, perhaps you've discovered the difference it makes when you introduce and continue to use mixers with your group as compared to when you don't.

If it ever comes around for a vote, put us down as being in favor of this important phase of the great American Dance.

Don't You Wish

By Dave Hommel, Jeffersontown, Kentucky

EVERY WORD of the following is true.

Time	Program
7:15	Angels and students arrive; introductions.
7:30	Warmup tip; first 20 basics.
7:50	Drill first 20 basics; look at next 20. Everything looking very positive.
8:15	Review 40 basics; complete last 8. Student retention remarkable.
8:40	Speed up timing; review basics and work on 10 Mainstream movements.
9:05	Finish up Mainstream program. One walkthru on some Mainstream was sufficient. Glad we gave them Sets in Order Handbooks a week early.
9:25	Last tip. Review and drill some Quarterly Selections and a few Plus moves. Do one singing call. Student's timing and styling came through on singing call beautifully.
9:50	Graduation. Adjourn to nearby Pizza Parlor to congratulate new dancers. They could visit any Mainstream club with success.

Yes, you can believe it! In February I mentioned Louisville's 1983 National Convention to a friend. As we talked, I found they were ex-square dancers of a most ardent type. They'd quit four-and-a-half years ago. Talk of the upcoming Convention kindled the fires.

We discussed a workshop night, not knowing what it would take to bring their skills back. Our caller could not prepare a program in advance and had to "wing" it. What happened is the schedule that is written here.

This couple, perhaps exceptional perhaps not, had danced three nights a week for four years. They were die-hards. Their learning process was complete. Mainstream was thoroughly imprinted in their minds. The learning was ingrained.

Compare this with another variety. Others graduate, seldom visit other clubs, begin missing nights at their home club, have difficulty remembering basics and drop out in a year.

What's the message? Several. Perhaps they are familiar but they are worth repeating:

1. Get new dancers out to visit.
2. A good ex-dancer can easily come back.
3. Upcoming Conventions are a powerful magnet.

The CALLERS Notebook

The Whole Experience

by Ralph Hay, Aurora, Colorado

A WISE OLD CALLER once told me that I should teach beginners all I wanted them to know about how to function in the square dance world — not just teach them how to dance. If you want them to bear their share of club responsibilities after graduation, give them experience while they're in class. Appoint or elect class officers and refreshment committees, let them plan a special party, take them to one of your city or district council meetings. Expose them to as much of the total activity as you can. Bring copies of square dance publications to your classes and loan them to your students. If you want them to become round dancers or contra dancers, teach them a few simple basics and dances so that they will gain confidence and have a taste of how enjoyable those activities can be.

Many of our newer dancers know nothing of the history of square dancing or the joy of old-time square dancing. Bring class and club together for an old-time dance. Since few of your club dancers have experienced old-time dancing they will be learning along with your class members and your students will not be embarrassed and apprehensive. This is an excellent way for them to get to know each other while dancing together on an even basis.

Don't you think your dancers should know something about Callerlab and Legacy and about National Square Dance Conventions? Shouldn't they be aware of the availability of square dance resorts and square dance tours to interesting places around the world? Shouldn't they know there are strong bastions of square dancing in England, Germany, Japan, Australia and other nations? Shouldn't they know about the sources of information on square dances they can attend wherever they might be on vacation? These things, and many other facets of the activity are unknown to most new dancers and they learn about them only gradually, if at all, as they continue to dance over a long period of time.

When your students graduate and start mingling with dancers who have learned from other callers, they are often confused by the way other dancers respond to calls. They see dancers doing something other than the do sa do when it is called, adding kicks, bumps and balances to a right and left grand, short cutting calls, doing a grand square without changing facing direction and in less than 64 beats. Have you explained in class the importance of performing basics as they are written? That such antics disrupt the flow of the dance? That they affect the caller's timing? And that they may even cause injuries to other dancers?

Have you talked to your students about dance designations such as Basic, Mainstream and Advanced? Do they know that despite Callerlab's emphasis on standardization that they may dance with groups or in areas where the swing thru and similar movements are danced with a forearm grip instead of hands up, or the right and left grand is done with hands up instead of hands down? They should know about such things and be prepared to adjust when it is necessary. They should also be prepared to defend the way they dance if questioned.

Do you and your partner set a proper example in the way you dress as well as in the way you dance? Do you advise your students of sources for purchasing square dance clothing or obtaining patterns to make their own? Are they aware of basic square dance etiquette in such things as greeting and thanking visitors, never passing a square that needs a couple or leaving a square before the end of the tip? Do they realize the importance of deodorants and mouthwash and observe the taboo against drinking before or during a dance?

ABOUT THE AUTHOR: Ralph Hay is one of those rare individuals who manages to keep his hand on the pulse of the activity from many vantage points. Retired from the Air Force a number of years ago, Ralph and his wife, VeVe, were active in square dance communities wherever Uncle Sam sent him. As a caller he more than did his share in bringing newcomers into the activity and as a dedicated leader has devoted time to both Callerlab and Legacy. Ralph has contributed his thoughts to these pages before and in this article you get an insight into his feelings and concerns.

Have you taken the time to study Callerlab issuances or other sources concerning styling? Styling is not a dirty word. It is a synonym for comfort. It is styling that adds beauty and satisfaction to the dance. The same proud feeling of accomplishment is present when a series of movements are done with ease and grace as is present when a new basic is mastered. When dancers have been taught styling along with the traffic pattern, they tend to dance with the music and to establish a flow that is both a pleasure to dance and to watch. Spectators are more apt to become interested in learning to square dance if it is performed in this manner. Good styling brings more smiles to the floor. A gentle touch, a firm grasp, an erect posture, a gliding step all provide for more personal acknowledgment and expression than the rush, skip, hop, hurry dancing that is all too prevalent. Those who say styling cramps their individuality and takes away from their fun don't know what they are talking about. They have never danced with good styling so they simply do not know what joy it has to offer. You can give them that experience if you will and there is no doubt which type of dancing they will prefer once they have experienced both.

Very few of the above questions and comments are concerned with teaching basic square dance movements, yet they are all important in developing dancers who will derive the ultimate satisfaction from their new hobby and who will be welcome wherever they go to dance. They will be much more likely to become lifetime devotees and much less likely to drop out if they have the kinds of knowledge and experience I have described.

Now I hear your response. How in the world can I teach and do all those

things when I don't even have time to teach them the basics? I admit that is a problem but let me ask you this. Does it take less time to keep teaching new dancers to replace those who drop out? If you take time to do things right in the first place you will retain a much larger percent of your students. They will have a higher regard for you as their teacher and they will enjoy a longer and happier square dance life.

You can exert your influence with your local callers' and dancers' associations to establish clubs or frequent dances at the Basic level. If dancers have a place to dance at their level of competence, there is plenty of time to dwell on aspects of the activity other than how to master a new set of basics. You can help relieve the pressure to dance at higher and higher levels, if there is an alternative. That alternative is to have dancing available at the Basic level. If such dances are frequented by the newer dancers and supported by the older dancers they will be filled with enthusiasm and friendliness. You will find that many of your older dancers will relish the release of pressure and enjoy doing mixers and dancing to some of the great old singing calls that are not loaded with Plus I or Plus II movements. The atmosphere will be what you, the caller, makes it and it can be just as enjoyable and successful as Mainstream or Plus level dancing.

The entire burden of teaching need not be on your shoulders. Your partner will contribute greatly in many areas of informing dancers if given the time and the opportunity. There is an untapped source of talent and experience among the leaders in your club. Those dancers who have attended National Conventions, been on square dance tours, spent a week at Asilomar or Kirkwood, or held office in state organizations have much to offer. Plan one or more non-dancing parties for these people to tell of their experience and show their slides. It will not only be informative but it will draw your students and your club members closer together. New friendships will blossom and older friends will cement the bonds that already exist between them.

Remember that people square dance for a variety of reasons but the predominant reason is to have fun. If they enjoy what they are doing, they will continue to do it and their enthusiasm will rub off on others. Regardless of the type of dancing, be it Basic, Mainstream, or other, visitors will flock to your club if they feel welcome, if they are comfortable with the dancing and if there is a spirit of friendliness and goodwill. All of these attributes will be present in greater measure if your dancers are well rounded in all aspects of the square dance world. You can make it happen. It's up to you!

The Caller's Voice

by Harold Bausch, Fremont, Nebraska

MOST CALLERS WORRY ABOUT THEIR VOICE; many abuse their voice; few know how to protect and properly use their most valuable asset.

As a caller of more than 27 years' experience, I am often asked how I manage to call 27 to 30 dances a month and not have problems with my voice.

The truth is that I learned the hard way, with hoarseness and sore throats, visits to a doctor and then a specialist, and using throat sprays. Eventually I learned how to use my voice properly and now I cannot remember the last time I had to cancel a dance due to voice problems.

I work with callers at my callers schools to help them develop their singing voice. The difficulty is putting it down on paper for someone to understand but I'll try.

A hoarse voice is due to irritation in the voice box. The way to avoid this is not to overwork the voice box. Years ago I read an article which said, "If you sing up in your throat, you will become hoarse." What does this mean? Sing deeper in your throat.

ABOUT THE AUTHOR: Harold Bausch might indeed be termed a "triple threat" man in the field of calling. Active behind the mike as a professional caller and teacher since 1954, he has been a traveling caller, a recording caller and with his wife, Lil, a magazine editor. In recent years much of his time has been spent in the field of caller training and year after year his callers schools have attracted men and women from a wide section of the country. We asked Harold to share some of his personal views on the caller's most precious possession – his voice. Here are his thoughts.

In addition you must develop the diaphragm muscles, not the stomach muscles, but the diaphragm muscles where the ribs leave off. If someone wanted to knock the wind out of you, they would hit you in the diaphragm. One way to develop these muscles is to tense them and keep them tight for six seconds or longer. Repeat this exercise frequently. Then concentrate on bringing the air for your calling from these muscles. Eventually you will be able to do this without any special concentration.

Try to feel the voice deep in your throat, the low notes in your chest. When you want to hit a high note, don't tighten your throat or voice box, instead think the note only and open your throat, bringing the note from deep down. Even high notes come from an open throat.

Recently I called a six-hour dance, a very noisy dance, in a hall that is difficult to sound. I finished the dance with not one bit of hoarseness or throat problem and could have called for several more hours. Even today when a special problem like this arises I will concentrate on using my voice correctly.

What can you do to protect your throat? First, I would say, don't smoke. Second, if you have a cold, protect your voice box; don't strain it. At times I take extra vitamin C and sometimes I bite into a lemon and suck on it. It is bitter but it clears out phlegm and smooths the throat. Third, alcohol in excess can ruin a voice.

One added note: Using the diaphragm muscles and calling deeper not only helps save your voice but it helps you project your calls. But that is another subject.

So, in brief, use your diaphragm muscles, call as far down in your throat as you can; stay relaxed. Practice hitting difficult notes and see how far down in your throat you can get and don't try to sing in the voice box area.

CONTRA CORNER

by Dick Leger, Bristol, Rhode Island

This One's A Bit Different

HERE IS ANOTHER BRAND NEW CONTRA written by my good friend, Roger Whynot. Once again he demonstrates the endless variety that can be found in contras. The dance was named to describe the do sa do done from both sides, left shoulder as well as the normal right shoulder! It also features stars done both right and left. Now let's get to the dance.

Setting It Up

As this dance requires considerable time in teaching, we would set it up rather quickly to allow the necessary time to be sure of understanding by the dancers. There are a couple of things that are a little on the tricky side but not hard. After you have lined up your squares in both directions, head couples face your partner and back away to join the sides. Side ladies chain across the set and we are ready to go.

Teaching The Dance

All face your corners — I would take a little time here to explain to the dancers that this is the direction they must remember. I would tell them that this is their facing direction and that they will be executing the basics involved in the dance. I might also explain the inside out do sa do will be done from this direction and walk them thru. The man facing away from the caller will do a left shoulder do sa do, while his partner will be doing the normal right shoulder do sa do. Then I teach the whole dance from the beginning.

With the couple you are facing make a right hand star once around. At the end of the star promenade single file up and down the hall. Make sure they stay on their own side, in their own line, as they promenade either up or down. The ladies will be leading the men. They'll turn back to return to the same couple they were dancing with and make a left hand star all the way around.

At the finish of the star they will do their inside out do sa do, making sure at the finish of the star they are facing in their original facing direction. This will be the spot to be sure that the dancers thoroughly understand this aspect of the dance. After the inside out do sa do they will split that couple and move on to swing the next. After the swing they put her on the right and face across. The ladies will chain over and back. After the chain back, they are ready to face a new girl on the left to start the dance over again. In double progression, the ones at the ends cross every time and there's no waiting.

THE INSIDE OUT CONTRA

by Roger Whynot, Pride's Crossing, MA

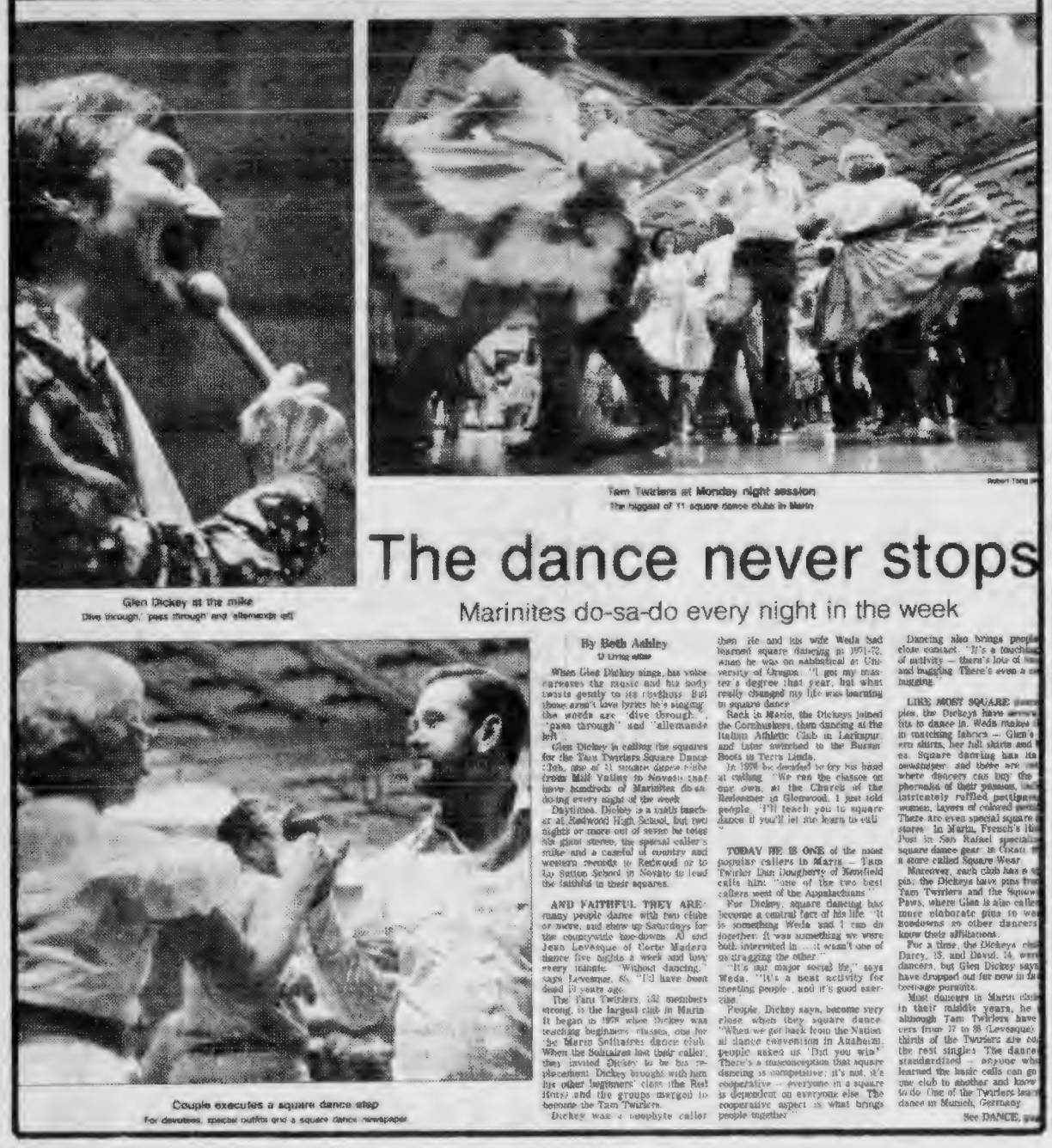
Formation: 1,3,5 active and crossed over

— — — —, With the couple below make a right hand star
— — — —, Ladies in the lead single file promenade
— — — —, Turn alone and come on back
— — — —, With the same pair you make a left hand star
— — — —, Inside out you do sa do
— — — —, Split them again and swing the next
— — — —, Across the set two ladies chain
— — — —, — — Now chain 'em back
— — — —, With the next couple below a right hand star

The style of music would depend on what you are looking for in the way of variety. I wouldn't try this contra with just any group. Use it wisely with people who have done contras before and are used to the action that a contra provides.

In the coming months we plan to feature some guest Contra editors in this spot. Our thanks to Dick Leger for his work in the past. We will be hearing more from him in the future—**Editor**

SQUARE DANCING and the PRESS



Scene/Living C

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Saturday-Sunday, Nov. 28-29, 1981

Glen Dickey at the mike
Dive through,' 'pass through' and 'allemande left'

Tam Twirlers at Monday night session
The biggest of 11 square dance clubs in Marin

Robert Tong ph

The dance never stops

Marinites do-sa-do every night in the week

Couple executes a square dance step
For devotees, special outfits and a square dance newspaper

By Beth Ashley
IJ Living editor

When Glen Dickey sings, his voice caresses the music and his body twists gently to its rhythms. But those aren't love lyrics he's singing: the words are "dive through," "pass through" and "allemande left."

Glen Dickey is calling the squares for the Tam Twirlers Square Dance Club, one of 11 square dance clubs from Mill Valley to Novato that have hundreds of Marinites do-sa-do-ing every night of the week.

Daytimes, Dickey is a math teacher at Redwood High School, but two nights or more out of seven he totes his giant stereo, the special caller's mike and a casefu of country and western records to Redwood or to Lu Sutton School in Novato to lead the faithful in their squares.

AND FAITHFUL THEY ARE: many people dance with two clubs or more, and show up Saturdays for the countywide hoe-downs. Al and Jean Levesque of Corte Madera dance five nights a week and love every minute. "Without dancing," says Levesque, 65, "I'd have been dead 10 years ago."

The Tam Twirlers, 132 members strong, is the largest club in Marin. It began in 1978 when Dickey was teaching beginners' classes, one for the Marin Solitaires dance club. When the Solitaires lost their caller, they invited Dickey to be his replacement. Dickey brought with him his other beginners' class (the Reel Hots), and the groups merged to become the Tam Twirlers.

Dickey was a neophyte caller then. He and his wife Weda had learned square dancing in 1951-52, when he was on sabbatical at University of Oregon. "I got my master's degree that year, but what really changed my life was learning to square dance."

Back in Marin, the Dickeys joined the Cornhuskers, then dancing at the Italian Athletic Club in Larkspur, and later switched to the Bunion Boots in Terra Linda.

In 1976 he decided to try his hand at calling. "We ran the classes on our own, at the Church of the Redeemer in Glenwood. I just told people, 'I'll teach you to square dance if you'll let me learn to call.'"

TODAY HE IS ONE of the most popular callers in Marin. Tam Twirler Dan Dougherty of Kentfield calls him: "One of the two best callers west of the Appalachians."

For Dickey, square dancing has become a central face of his life. "It is something Weda and I can do together. It was something we were both interested in — it wasn't one of us dragging the other."

"It's our major social life," says Weda. "It's a neat activity for meeting people, and it's good exercise."

People, Dickey says, become very close when they square dance. "When we got back from the National dance convention in Anaheim, people asked us 'Did you win?' There's a misconception that square dancing is competitive; it's not. It's cooperative — everyone in a square is dependent on everyone else. The cooperative aspect is what brings people together."

Dancing also brings people close contact. "It's a touching kind of activity — there's lots of ... and hugging. There's even a ... hugging."

LIKE MOST SQUARE ... ples, the Dickeys have ... its to dance in. Weda makes ... in matching fabrics — Glen's ... ern shirts, her full skirts and ... es. Square dancing has its ... newspaper, and there are ... where dancers can buy the ... phernalia of their passion, ... listicately ruffled, petticoated ... women, layers of colored ... There are even special square ... stores. In Marin, French's ... Post in San Rafael specializ... square dance gear in Ostati ... a store called Square Wear.

Moreover, each club has a ... pin; the Dickeys have pins from Tam Twirlers and the Squeeze Paws, where Glen is also caller; more elaborate pins to wear hoedowns so other dancers know their affiliations.

For a time, the Dickeys' ... Darcy, 23, and David, 14, were ... dancers, but Glen Dickey says ... have dropped out for now in favor ... teen-age pursuits.

Most dancers in Marin ... in their middle years, he ... although Tam Twirlers have ... ers from 17 to 78. (Levesques' ... thirds of the Twirlers are ... the rest singles. The dance ... standardized — anyone who ... learned the basic calls can go ... one club to another and know ... to do. One of the Twirlers learned ... dance in Munich, Germany.

See DANCE, page

The Independent Journal

GOOD SQUARE DANCE ARTICLES continue to appear in newspapers and magazines, and, from time to time, we present some of these — both to show what is being done and to encourage others to get the word out to the general public.

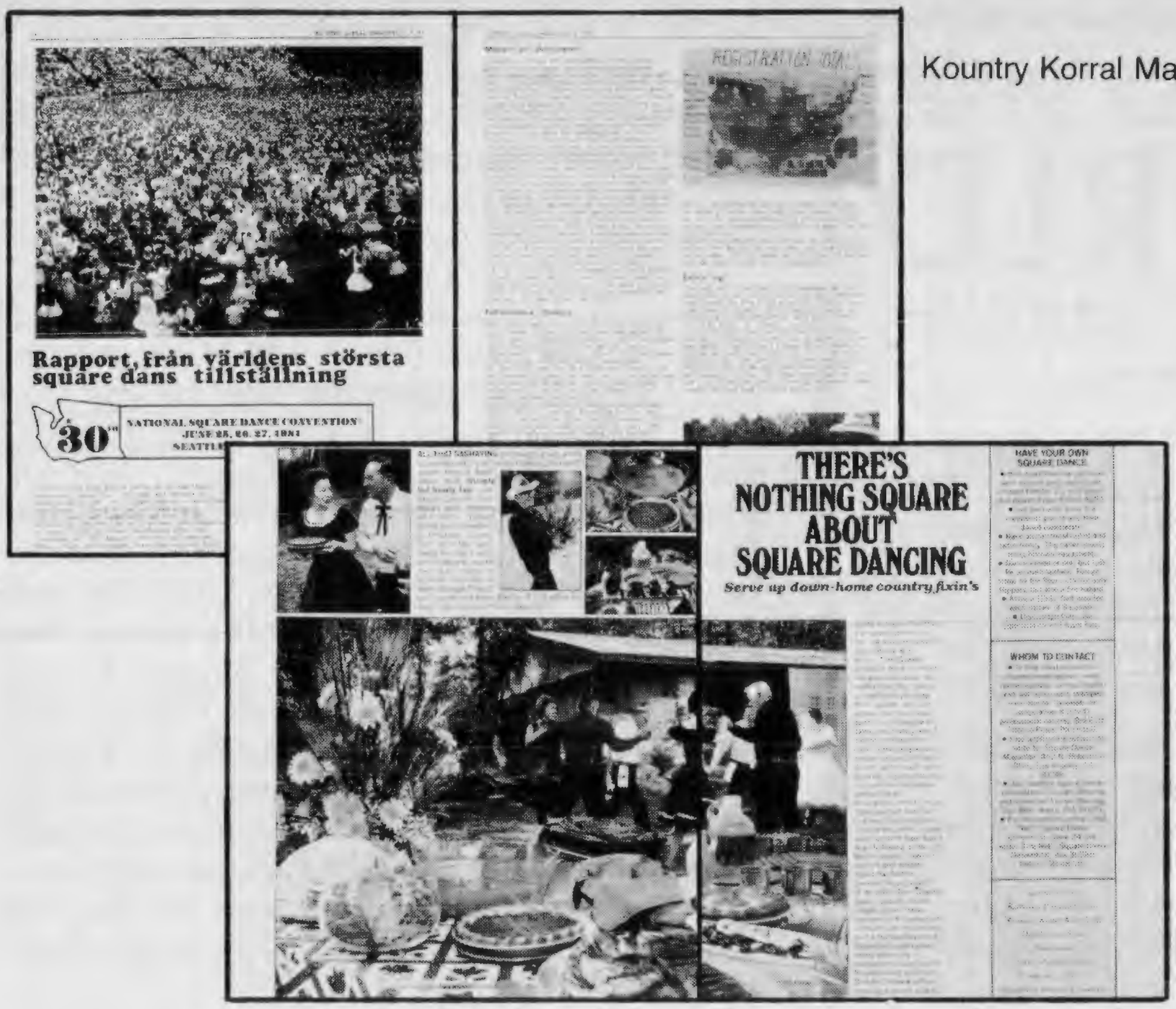
An article in the *St. Petersburg Times*, Florida, reported Mary and Bill Jenkins' work in creating a program in a local nursing home where residents could participate in square dancing. Mary conducted a seminar explaining the techniques and values of square dancing in these situations. After several weeks of training, the activities' director was ready to take over the work from the Jenkins.

The *A. Saturday M. Weekly* from Martinsburg, West Virginia, had a color cover story and two inside pages on square dancing. Good action photos of well-costumed dancers accompanied the story. Written by non-dancing, staff writers, the story gave a good background of the activity, current information on clubs and callers in the area and well-constructed interviews with local dancers.

The Independent Journal of Marin, California, recently had a full-page photo coverage of square dancing. It included excellent action pictures and happy dancers. Interviews contained quotes such as this from Glen Dickey, caller: "When we got back from the National Convention in Anaheim, people asked us, 'Did you win?' There's a misconception that square dancing is competitive; it's not. It's cooperative. Everyone in a square is dependent on everyone else. The cooperative aspect is what brings people together. Dancing also brings people into close contact. It's a touching kind of activity."

Family Circle Magazine put out a special Entertaining at Home issue in March. It included a two-page, color spread entitled, "There's Nothing Square About Square Dancing." This gave suggestions on having a square dance at home, a list of what was needed, how to contact a caller and a possible menu.

And finally, the *Kountry Korral Magazine*, published in Sweden, included both an article about the Seattle Convention and a review of various American square dance records. Written in Swedish, it's a bit difficult to translate but it's another indication of publicity about the hobby.



Kountry Korral Magazine

Family Circle, Great Ideas

Saturday A.M. The Journal's Weekend Magazine



St. Petersburg Times



ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Hawaii

The Hayseeds Square Dance Club, Pearl Harbor, celebrated its 35th Anniversary last year. Formed in 1946, it is the oldest club in Hawaii. Our present caller, Buddy Weaver, is the third in a generation of Hayseed club callers, including his grandfather, Frank Waters, and his father, Dick Weaver. Visiting dancers are always welcome. We dance every Saturday night, 8:00 to 11:00 PM, at the Pearl Harbor Youth Center. Contact us by mail at 270 Kakahiaka St., Kailua, Hawaii 96734 or by phone (808) 677-4819.

Colorado

Every Saturday from June 19th through September 4th, the Red Rock Ramblers will hold summer dances in Lyons. This is our 24th summer season and we invite all to visit us.

—LaVern Johnson

Oregon

Oregon's 25th Square and Round Dance Summer Festival will be held in Grants Pass, July 15-17. Tony Oxendine will be the featured caller with the Helms cueing rounds. On July 22-24, Oregon's largest outdoor square and round dance will be held at Diamond Lake in the Cascade Mountains. Callers for this festival will be Jerry Bradley and Randy Dibble with rounds by the Kerns. The Oregon State Federation of Square Dance Clubs is establishing a reference library. Any surplus, unused books, manuals or papers concerning any aspect of the activity would be appreciated. Please send C.O.D. for postage only to Jimmy Carney, 2080 Alamar, Medford 97501. Pre-registration requests for the two summer dances may also be sent to the same address.

Sweden

During 1981 a lot of new square dance clubs started in different towns in Sweden and square dancing has really exploded. The end of May we are going to have a visit for the first time in our history of a caller from the Netherlands, Will Stans, and we are going to

Dancers from 11 countries in Strobl, Austria, at the Do-Ski-Do week arranged by the Munich Roadrunners.
Photo by Peter Myhr





Inger Toreld of Grodinge, Sweden, sent this photo of a square dance demonstration in Stockholm.

invite all Mainstream dancers in this area for a jamboree. Since January we have had performances every Wednesday in Stockholm's first country and western club. We are "house dancers" and we also make workshops with the public. We have also had about 30 performances in hospitals. —*Peter Myhr*

Arizona

Vacationing in Arizona? Every Monday at 8:00 PM you'll find Mainstream to Plus II and the second, third and fourth Fridays, there's squares and rounds at the El Dorado Recreation Center, Scottsdale. All dances are sponsored by the Bucks & Bows Club and we'd welcome you. For more information contact Ken Ehrhardt, 8328 East Virginia, Scottsdale 85257 or telephone 946-3709.

— *Ken Ehrhardt*

New Hampshire

Summer fun — dancing under the stars — will be available every Friday, June 25th through September 3rd, starting at 8:00 PM at Hampton Beach State Park. There will be various callers and cuers. Further information may be had from Donald Bullock, PO Box 202, Somersworth 03878 (603) 692-5607.

Massachusetts

The Chicopee Square Dance Club will hold summer dances every Thursday from 8:00 to 11:00 PM during June, July and August in the new Western Massachusetts Square and Round Dance Center in Willimansett-Chicopee. — *Bill and Martie Asp*

Merging the traditional and the practical, Joe and Julia DeRosa of Quincy are planning a combined 50th Wedding Anniversary—Leukemia Benefit Square Dance. The DeRosas have been square dancers for many years and Joe is presently club treasurer for the Spares 'N' Squares of Canton. Being intensely interested in leukemia research, Joe and Julia invite local, regional and national square dancers to help celebrate their 50 years of marriage by supporting a worthy cause. Any donation of $5.00 or more will be recognized with a dangle badge commemorating the occasion. It is suggested that contributions be made payable to the Leukemia Society of America, Inc. and mailed to The Quincy Cooperative Bank, 1259 Hancock St., Quincy 02169, attention Mr. O. Donald Gohl. Many



Joe and Julia DeRosa celebrate 50 years of marriage with a dance supporting the Leukemia Society.

local callers and round dance cuers will be on hand for the special event to be held June 13th. Out-of-region dancers who are in the Boston area on that day are invited to telephone (617) 848-6000 for directions to the dance hall. — *Bill White*

Saudi Arabia

Three of us callers are getting together with the thought of forming a callers' association. Chuck Statuki, Johnny Scallion and Bob Walker are hoping to make this into something concrete, knowing that we can work together for mutual benefit. Then perhaps the clubs will form a dancer association, although with contractor-sponsored groups it's not easy to get together. The area is beginning to realize the need of having callers who are trained in their profession in order to build a lasting activity. Tapes and records will not do it alone and too many potential dancers fade away after a short time. We'll fill you in as things progress. — *Bob Walker*

Oklahoma

After 14 years and tens of thousands of miles with thousands of passengers, Midwest Travel and its owners, Howard and Peggy Thornton, have donated the Soonerland, a private railroad car, to Omniplex, the science and industry museum in Oklahoma City. Howard, a railroad buff from 'way back, has been at the helm of special rail packages to National Conventions for many, many years and hundreds of square dancers have enjoyed these arrangements across the continent.

Canada

Calgary's 16th Annual Square Dance Roundup Weekend is scheduled for July 9-11. Local and visiting callers will be on hand for your dancing pleasure. The level will be Mainstream. The fun-filled weekend is finalized on Sunday morning with a traditional western breakfast during the dance. For further information please write Glenn and Lena Platts, 5319 Valiant Drive, Calgary, Alberta T3A 0Y9.

Summer dances will again be held every Wednesday night, June through August, at Chemong Yacht Haven, Ennismore, Ontario. Information may be had from Bob and Jane Jaffray, RR #1, Ennismore K0L 1T0 (705) 292-8063.

Wisconsin

The 23rd Wisconsin Square and Round Dance Convention will be held August 13-15 in Menomonie. There will be eight halls for all types of dancing: Square (Mainstream thru Challenge), round, contra, youth and a clogging clinic. Motels are filled to capacity but there is still ample housing at the University and also camping available at the Fairgrounds, one mile away with bus shuttle provided. The Fairgrounds has showers and an on-dump

Howard Thornton steps aboard the Soonerland for the last time as it reaches its new home in Oklahoma City. Built in 1929, this railroad car is 187' long and weighs 207,900 pounds. The interior had elegant appointments.



Plush old rail car rolls into museum

Kirkpatrick Center gets 1929 Pullman VIP car

Museums are repositories for extinct and curious items. And the Kirkpatrick Center, 2100 NE 52, has just become the proud owner of a railroad car.

It is an oddity in a state with no passenger train service. Its elegance is somewhat faded but not yet extinct.

Built March 13, 1929 by the Pullman Car & Manufacturing Co. of Pullman, Ill., the car is a gift from Howard and Peggy Thornton of Midwest City.

The car is so big, 187 feet long and 207,900 pounds, that the building which will house it is being constructed around it.

The framed legend inside the car says that it is "lot 8181, plan 72-41." It was commissioned by the Missouri Pacific Railroad and is "Office Car No. 4."

Thornton purchased the car in 1965 from Brandt Nelson of San Antonio, Texas. When Thornton purchased it for use in his travel business, he named it "Soonerland" and painted it green and white, the state colors.

The car is a train lovers' delight from the Honduras mahogany paneled walls to the brass ceiling fans and light fixtures.

It has a unique floor plan. It is made up of four compartments of equal size and will seat or sleep four, ceiling in

three-quarter bath is equipped with a glass-covered shower.

The car boasts a lounge with a divan which can be curtained off and converted into an additional upper and lower berth, if necessary.

The lounge is fitted with a brass clock and barometer, a gauge to show the miles-per-hour the train is traveling and another gauge to show if the engineer has applied the brakes. On the walls are brass cuspidor holders.

The window shades are in tracks and can be raised or lowered by squeezing together the two brass levers in the bottom center of the shade.

The lounge is at the front end of the car and the plaque over the door cautions, "Passengers are not allowed to stand on the platform."

Behind the lounge are the compartments. Next in line is the dining room. It also has mahogany walls, brass lights and ceiling fan. At the back of the room is a built-in buffet with a cabinet and another small cabinet which was once a rolling desk with a hidden typewriter.

The buffet has a marble top and the glass doors on the china cabinet

dishes on fancy white linens.

The kitchen is small. There isn't room to sit down. The stove is compact and works by real, charcoal or wood. The top of the stove is a water heater which supplies hot water to the kitchen and baths.

When the cook can't stand the heat in the kitchen, he can turn around and fold down the jump seat on the hall wall and sit there visiting with the waiter who might be sitting on his jump seat.

On the rear platform of the car is a large refrigerator, which uses blocks of ice to keep the food cool.

Hundreds of people in the Oklahoma City area as well as from other areas have taken tours on the Soonerland. Its last trip was in January, 1981 when it journeyed to Mexico.

Thornton has also loaned the car out to individuals and groups for special trips. Aubrey Kerr Jr. rented the car in 1968 to take a group to the Bluebonnet Bowl in Houston. The car was rented for four days, stocked with food for three meals and snacks.

Two attendants provided arrangements for transporting the car

delphia, Pa.; Arizona, Los A... Fresno and ... Calif., Odgen, ... catello, Idaho; ... Mont.; Seattle ... and Vancouver ... and Montreal, ... before returning ... cago

The car was ... over seven ... lines — Santa ... Central, South ... cific, Union ... Northern Pacific, Northern and ... National) — ... course of the ... week trip. The ... tag, including ... board, salaries ... cook and por... transportation ... $8,865. That fig... to $27.38 per ... day.

Thornton ... Kirkpatrick ... promised to ... erything on the ... working condi...

"They told ... plan to use the ... lodging place ... portant guests ... than send them ... tel. For special ... sions, dinners ... served in the ... Thornton said.

The sun, rain, snow and dust ... longer beat ... Soonerland. It ... permanently ... inside a concrete ... and glass ... Josh Corse of ... man Co. likened ... "putting an ani... cage."

"Perhaps it ...

Well-traveled railroad car retires

station. For further information contact Jim and Dolly Sessions, General Chairmen, 1312 Eddy Lane, Eau Claire 54701.

Arkansas

The Arkansas Square Dance State Convention will be held at the Little Rock Convention Center on July 23-24. A "Christmas in July" party is planned with the Sweet Adelines singing Christmas carols and the "Spirits" of Houston as a special exhibition group. Arkansas callers and their guests will be featured, including round dance and contra instructors. For information contact Nadine Higgins, 6708 Westover Dr., Little Rock 72207 (501) 664-3910.

The Square Mixers of Little Rock closed out their Traveler-of-the-Year Contest at their annual Valentine's Dance by awarding the winner's trophy, plus $100.00, to the Dixie Squares of Bryant. The Square Mixers logged over 1,000 visitors, an average of more than 100 for each of the 10 contest nights. 18 different clubs participated in the friendly competition and made a total of 39 club visits to the Square Mixers. The Square Mixers sponsored the contest to encourage travel by clubs and to increase visitors on their regular club nights.

— *Bill McLendon*

Illinois

We are proud of our organization, PACI (Peoria Area Callers & Instructors, Inc.). We have 18 members, three of whom are ladies, and five associates. Once a year we sponsor educational seminars for our members. We also sponsor a two-year new caller training program with a professional square dance educationalist giving a session during the final year. We are affiliated with Callerlab and have several members who belong to Callerlab. For the last two years we have awarded a scholarship to two members to attend a callers school of their choice. We hold three events each year for dancers going through class. This year we are beginning to work in the area of educating Physical Education Instructors in the schools. We plan to provide seminars showing them how to present a better square dance program to their students. We work closely with the Peoria Area Square Dance Association to provide a better quality of dancing in our area and we furnish the callers for the PASDA dances held during the year. Proceeds from these dances are used to publish a monthly square dance schedule of the area. We are constantly striving to improve our organization and by doing so, help each of us, as members, become better callers and instructors. — *Betty Manock, Secretary, PACI*

California

June 19-20 will see the recreation of the life and times of Tom Sawyer and Huckleberry Finn at the Mojave Narrows Regional Park near Victorville. Included will be a Great American Banjo Contest and exhibitions of clogging, bluegrass, country and mountain music. Camping is available at $5.00 per unit. Information from (714) 245-2226.

— *Don Tucker*

Texas

Southwest Area Square Dancers Association is planning two large dances in June. A Pre-Festival Dance will be held Friday, June 4, at the El Paso Civic Center. Five halls, all levels, plus rounds and a teen hall. Many callers will be on hand. On June 6th, an International Dance will be held in Juarez, Mexico, with bus transportation from the El Paso Civic Center. Callers will be Dennis Egan and Vern Weese with rounds cued by Loretta Egan and Roy and Sally Plaisance.

Tennessee

The 1982 World's Fair in Knoxville will run from May through October, 1982. It is the first such international exposition held in the southeastern United States in 97 years. 19 nations are participating in the activity along with many corporations and organizations. Square dancing will be demonstrated on the following Mondays: May 10, June 7, July 5, August 2, September 20 and October 11 in the Quarter Flags Area near the lake. In addition area clubs and the Knoxville Square Dance Association at 614 Jessamine Street are planning special events during this period. Information may be had by telephoning 524-9193 or 525-0169. – *Grace Stephens*



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Sets in Order



WORKSHOP

FOR LEADERS IN SQUARE AND ROUND DANCING



June, 1982

WE START A NEW SERIES on square dance choreography this month with veteran caller/teacher Jack Lasry of Florida leading things off. Here's a wide variety of ideas that you may wish to look over and possibly add to your repertoire. This column will alternate with those of other callers with outstanding ability in this field.

BASIC CHOREOGRAPHY
Ladies In . . . Men Sashay

A very common call used from a circle can be used also from a line of four facing in when dancers are half sashayed. The girls will step forward as the men slide left behind them. Then the girls step back ending in normal lines. Don't expect all the dancers to do the action the first time they hear it. Many will feel YOU goofed, but keep a smile on your face and try them a second time. They will catch on and enjoy the variety of using ladies in . . . men sashay from a line rather than from a circle.

Heads square thru four
Split the sides around one to a line
Forward and back . . . ladies in
Men sashay . . . star thru
Dive thru . . . square thru three quarters
Left allemande

1P-2P
Star thru . . . pass thru . . . trade by
Split the outside two
Around one to a line . . . ladies in
Men sashay . . . square thru four
Trade by . . . square thru three quarters
Left allemande

Head ladies chain to the right
New side ladies chain across
Heads square thru four
Split two around one to a line
Ladies in men sashay
Left allemande

1P-2P
Pass thru . . . tag the line . . . face in
Ladies in . . . men sashay
Touch one quarter . . . eight circulate
Center four trade and roll
Centers square thru four
Boys facing out run
Do sa do to a wave
Girls run . . . bend the line
Left allemande

Expect a few surprised looks but after the initial shock the dancers should enjoy the usage of ladies in . . . men sashay

CREATIVE MAINSTREAM CHOREOGRAPHY

Heads pass thru . . . around one to a line
Centers . . . right and left thru
Centers flutterwheel and
Sweep one quarter
Ends star thru . . . zoom
Centers pass thru
Left allemande

1P-2P
Pass thru . . . wheel and deal
Outsides squeeze in to a line
Center four . . . pass the ocean
Recycle . . . ends star thru
Centers right and left thru
Zoom . . . square thru three quarters
Left allemande

Pass thru . . . wheel and deal
Double pass thru
Centers in cast off three quarters
Ends slide thru
Centers touch one quarter
Walk and dodge
Left allemande

Pass thru . . . wheel and deal
Double pass thru . . . peel off
Bend the line . . . touch one quarter
All eight circulate
Trade and roll to face
Pass thru . . . tag the line right
Wheel and deal . . . dive thru
Square thru three quarters
Left allemande

MAINSTREAM CHOREOGRAPHY
"On the Third Hand"

The ability to start a square thru and with the third hand start another action is not a brand new idea, but if you have not fully understood the action here is a chance to see how things work. The start of any right handed action with the third hand of a square thru amounts to having done a right and left thru and then the following basic. Once this is planted in your mind, you can use on the third hand figures most any place in your choreography. Let's show a simple way for an example. The simple zero, swing thru, boys run, wheel and deal is used by all. You can add a little spice by using the following:

2
Swing thru . . . boys run
Half tag trade and roll
(this is the right and left thru)
Square thru but on the third hand
Swing thru . . . boys run . . . wheel and deal
Zero

Remember, first call a right and left thru and then square thru on the third hand and you in reality are starting from scratch. NOTE: When actually calling figures, a right and left thru then a square thru is POOR choreography as the men have their hands tied up behind a girl's back from the courtesy turn and to bring it out for the square thru is not real smooth. So think of equivalents of right and left thru.

Some Choreography Ideas

1P-2P
Right and left thru . . . slide thru
Square thru . . . on the third hand
Spin chain thru . . . girls circulate double
Boys run . . . bend the line . . . slide thru
Left allemande . . . Box 1-4

Square thru . . . on the third hand curlique
Eight circulate . . . boys run
Square thru three quarters . . . trade by
Left allemande . . . Box 1-4

Box 1-4
Square thru . . . on the third hand curlique
Scoot back . . . boys run . . . square thru
On the third hand, square thru four
On the fourth hand left allemande

The introduction of *left handed* action figures presents for all dancers a new concept or challenge. Left handed figures will expand your dancers' appreciation of what can be done with a left: Left swing thru, etc. The popularity of the Dixie style to an ocean wave lends itself to the use of left handed figures as the left handed wave is established by the Dixie style.

1P-2P
Right and left thru
Dixie style to ocean wave
Boys trade . . . left swing thru . . . girls run
Bend the line . . . slide thru . . . swing thru
Turn thru . . . left allemande

Right and left thru
Dixie style to ocean wave
Boys trade . . . left swing thru
Girls cross run . . . turn thru . . . left allemande

Right and left thru . . . Dixie style to wave
Girls circulate . . . boys trade
Left spin the top
Girls run . . . wheel and deal . . . slide thru
Left allemande

Square thru three quarters
Courtesy turn . . . Dixie style to wave
Boys trade . . . left swing thru
Left spin chain thru (boys work the center)
Boys cross run . . . girls trade . . . recycle
Dive thru . . . square thru three quarters
Left allemande

1P-2P to Left Allemande
Quick Get Outs to Corner

Right and left thru . . . Dixie style to wave
Boys cross fold . . . pass thru
Left allemande

Right and left thru . . . Dixie style to wave
Boys cross fold . . . star thru . . . 1P-2P
Pass thru . . . wheel and deal
Centers star thru . . . lead right
Left allemande . . . box 1-4

Some zeros using Fan the Top and
Recycle Combinations
Starting from normal facing couples
(1)
Do sa do to a wave . . . fan the top
Recycle . . . slide thru . . . Zero

SPECIAL WORKSHOP EDITORS
Bob Van Antwerp Workshop Editor
Joy Cramlet Round Dances
Ken Kernen Ammunition

Curlique . . . cast off three quarters
Fan the top . . . recycle . . . slide thru . . . Zero (3)
Do sa do to a wave . . . girls trade
Swing thru . . . scoot back . . . fan the top
Recycle . . . right and left thru . . . slide thru
Zero

Novelty Figure using "Birds of a Feather"
Number one couple only face your corner
Box the gnat . . . square your set
Side couples pass thru
Around one to a line . . . pass the ocean
Scoot back . . . split circulate
Boys run . . . forward and back
(all facing the same direction)
Bend the line . . . slide thru
Left allemande . . . Box 1-4

Walk and dodge is a popular Mainstream action that can be easily used from columns. The normal 1P-2P line followed by a curlique sets up a basic column from which a walk and dodge is the same boy walk and girl dodge that our dancers are used to. The column formation can cause some hesitation for some dancers so I find it best to "lead them into the action", by saying Each group walk and dodge or Same four walk and dodge, or in your own box walk and dodge or do a Normal walk and dodge . . . boy walk . . . girls dodge . . . Once the action is again recognized you are home free.

1P-2P . . . **touch one quarter**
Each group walk and dodge
Centers square thru three quarters
Centers in . . . cast off three quarters
Star thru . . . centers pass thru
Swing thru . . . turn thru
Left allemande

1P-2P . . . **touch one quarter**
Each group walk and dodge
Center four right and left thru
Centers pass thru
Centers in cast off three quarters
Centers square thru four
Ends slide thru
Do sa do to a wave . . . recycle
Square thru three quarters
Left allemande

1P-2P . . . **touch one quarter**
Walk and dodge . . . trade by
Swing thru . . . turn thru
Left allemande

DANCING MAINSTREAM

STANDARD POSITION

Box 3-2 to left allemande
Heads half square thru . . . (3-2 box)
Spin chain thru . . . girls circulate double
Boys run . . . bend the line . . . crosstrail
Left allemande

Box 3-2 to left allemande
Heads star thru . . . pass thru
Swing thru . . . girls circulate
Boys trade . . . boys run . . . couples circulate
Tag the line . . . ladies left
Gents go right . . . left allemande

DANCING MAINSTREAM
Using Cross Runs

Box 1-4
Do sa do to a wave . . . boys cross run
Left swing thru . . . girls run
Bend the line . . . slide thru
Left allemande . . . Box 1-4 zero

Right and left thru . . . do sa do to a wave
Boys cross run . . . girls circulate
Boys trade . . . boys run . . . bend the line
Slide thru . . . left allemande

1P-2P
Right and left thru . . . Dixie style to wave
Girls cross run . . . fan the top
Recycle . . . left allemande 1P-2P zero

Right and left thru . . . Dixie style to wave
Girls circulate . . . boys trade
Girls cross run . . . recycle
Dive thru . . . square thru three quarters
Left allemande . . . Box 1-4

From 1P-2P
Square thru four . . . trade by
Swing thru . . . boys run . . . ferris wheel
Double pass thru
Centers in cast off three quarters
Centers square thru four
Ends star thru . . . all pass thru
Left allemande

Pass the ocean . . . spin chain thru
Girls circulate one spot . . . boys run
Bend the line . . . crosstrail
Left allemande

Pass the ocean . . . spin chain thru
Girls circulate one spot . . . boys run
Tag the line . . . lady left . . . gents go right
Left allemande

DANCING MAINSTREAM

All Position

Heads pass thru . . . around one to a line
Pass thru . . . wheel and deal
Girls swing thru . . . girls recycle
Double pass thru
Centers in . . . cast off three quarters
Pass thru . . . tag the line right
Ferris wheel . . . zoom
Square thru three quarters
Left allemande

1P-2P to 1P-2P
Centers square thru four . . . ends star thru
Do sa do to a wave . . . recycle . . . star thru
Couples circulate . . . girls trade
Bend the line . . . grand right and left
Box 1-4 to Box 1-4
Swing thru . . . boys run . . . couples circulate
Boys run . . . fan the top . . . boys run
Half tag . . . walk and dodge . . . trade by
Left allemande

1P-2P to static square
Pass thru . . . boys run . . . girls fold
Four boys swing thru . . . boys recycle
Boys square thru three quarters
Pass to the center
Girls square thru three quarters
Star thru . . . promenade home

Novelty
Number one couple only face your corner
Box the gnat . . . square your set
Sides pass thru . . . around one to a line
Pass thru . . . wheel and deal
Double pass thru . . . track II
Split circulate . . . boys run
Forward and back
California twirl . . . forward and back
Bend the line . . . slide thru
Left allemande

PEEL OFF

1P-2P
Pass thru . . . wheel and deal . . .
Double pass thru
Peel off . . . bend the line . . . star thru
Centers pass thru . . . swing thru
Turn thru . . . left allemande

Pass thru . . . wheel and deal
Double pass thru . . . peel off
Bend the line
Centers square thru four
Ends slide thru . . . swing thru
Spin the top . . . recycle
Left allemande . . . 1P-2P

1P-2P to grand right and left
Heads spin the top . . . turn thru
Circle to a line . . . 1P-2P
Spin the top . . . boys run . . . ferris wheel
Centers pass thru . . . box the gnat
Grand right and left

1P-2P to Box 1-4
Spin the top . . . scoot back
Boys circulate . . . recycle . . . pass thru
Trade by . . . left allemande . . . Box 1-4

Themes built around Split Circulate
(Box circulate)
Box 1-4 to Box 1-4
Touch one quarter . . . split circulate
Centers trade . . . split circulate
Boys trade . . . boys run
Wheel and deal . . . left allemande (Box 1-4)

Touch one quarter . . . split circulate
Scoot back . . . centers trade
Split circulate . . . girls trade
Recycle
Left allemande (Box 1-4)

Box 1-4 to Corner
Touch one quarter . . . scoot back
Split circulate . . . centers trade
Centers run . . . couples circulate
Bend the line . . . star thru . . . zoom
Square thru three quarters
Left allemande (Box 1-4)

Box 1-4 to Box 1-4
Do sa do to a wave . . . split circulate
Centers trade . . . hinge (single)
Girls trade . . . swing thru . . . boys run
Wheel and deal . . . left allemande (Box 1-4)

1P-2P to Corner
Pass the ocean . . . eight circulate
Split circulate . . . swing thru
Split circulate . . . eight circulate
Boys run . . . crosstrail
Left allemande

Touch one quarter . . . box circulate
Boys run . . . do sa do to a wave
Girls trade . . . pass thru
Left allemande

1P-2P to Box 1-4
Touch one quarter . . . eight circulate
Box circulate . . . trade and roll
Pass thru . . . wheel and deal
Centers pass thru
Left allemande

Pass thru . . . wheel and deal
Double pass thru . . . cloverleaf
Double pass thru . . . track II
Boys circulate . . . recycle
Left allemande

Some zeros using Spin The Top
Start with normal facing couples
(1)
Spin the top . . . boys run . . . wheel and deal
Start thru . . . zero
(2)
Right and left thru
Rollaway a half sashay . . . spin the top
Recycle . . . star thru . . . zero
(3)
Swing thru . . . spin the top to a curlique
Scoot back . . . boys run . . . zero

Box 1-4
Swing thru . . . boys run
Couples circulate . . . boys cross run
Boys circulate . . . couples circulate
Girls run . . . box the gnat
Grand right and left

Swing thru . . . boys run
Tag the line right
Couples circulate
Girls cross run . . . ferris wheel
Centers pass thru . . . star thru
Pass thru . . . wheel and deal
Zoom . . . square thru three quarters
Left allemande

NEXT MONTH
Bill Peters will be our guest choreographer.

ROUND DANCES

PAPER ROSES — Hi-Hat BB-001
Choreographers: Leo and Reatha Lange
Comment: Not a difficult two-step and adequate music.

INTRODUCTION
1-4 SEMI-CLOSED **Wait; Walk, —, 2, —; Rock Fwd, —, Recov, —; Rock Bk, —, Recov, —;**

PART A
1-4 **Fwd Two-Step; Fwd Two-Step end** CLOSED **M face** WALL; **Twisty Vine, —, 2, —; Side, Close, L Turn end** M **face** COH, **—;**
5-8 **Twisty Vine, —, 2, —; Side, Close, R Turn end M face** WALL, **—; Turn Two-Step; Turn Two-Step;**
9-12 **Side, Close, Fwd, —; Side, Turn Close face** RLOD **in** LEFT-OPEN, **Bk, —; Bk, Close, Fwd to face partner, —; Side, Close,** XIF **to** OPEN **facing** LOD, **—;**
13-16 **Circle Away Two-Step; Circle Together Two-Step end** BUTTERFLY **M face** WALL; **Fwd, Close, Bk, —; Bk, Close, Fwd, —;**

PART B
1-4 **Change Sides Two-Step; Two-Step to** TAMARA; **Change Sides Two-Step; Two-Step to Face end** BUTTERFLY **M facing** WALL;
5-8 **Open Vine, —, 2, —; 3, —, 4 to** CLOSED, **—; Turn Two-Step; Turn Two-Step end** BUTTERFLY **M face** WALL;

SEQUENCE: A — B — B — A — B — B plus Ending.

Ending:
1-2 SEMI-CLOSED **Walk Fwd, —, 2, —; Rock Fwd, —, Recov, Apart/Point.**

KENGEE — CDC-M01
Choreographers: Merl and Delia Olds
Comment: This is a reissue of Merl and Delia Old's choreography to "It Had To Be You." This tune is the same but not the big band sound. It is pleasant though.

INTRODUCTION
1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** CLOSED **M face** WALL, **—, Touch, —;**

PART A
1-4 **Side, Close, Side, —;** BANJO **M face** LOD & WALL **Rock Fwd, —, Recov, —;** CLOSED **M face** WALL **Side, Close, Side, —;** SIDECAR **M face** RLOD & WALL **Rock Fwd, —, Recov, —;**
5-8 CLOSED **M face** WALL **Side, Close, Side, Flare; Behind, Side, Thru, —; Turn Two-Step; Turn Two-Step:**
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M face WALL:

PART B
1-4 **Side, Close, Turn to** OPEN, **—; Rock Fwd, —, Recov to** BUTTERFLY, **—; Side, Close, Turn to** LEFT-OPEN **facing** RLOD, **—; Rock Fwd, —, Recov to** CLOSED **M face** WALL, **—;**
5-8 **Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Side, Close** SEMI-CLOSED; **Walk — 2, —;**
9-12 **Circle Away Two-Step; On Around Two-Step; Together Two-Step**

LOOSE-CLOSED; **Side, Close, Thru to** SEMI-CLOSED **face** LOD, —;
13-16 **Fwd, Close, Bk, —; Bk, Close, Fwd to** CLOSED **M face** WALL, —; **Side, Behind, Side, Thru; Side, Draw, Close, —;**
SEQUENCE: Dance goes thru twice except 2nd time thru for meas 16 substitute Side, Close, Side/Turn face LOD, Point Fwd.

REMEMBERING — Hi-Hat BB-001
Choreographers: Ken Croft and Elena deZordo
Comment: Very nice easy waltz. The tune is the old favorite "Try To Remember".

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, Point, —; Together to** BUTTERFLY, **Touch, —;**

DANCE

1-4 **Waltz Away, 2, 3; Waltz Together, 2, 3; Waltz Balance L, 2, 3; Waltz Balance R, 2, 3;**
5-8 **Side, Draw, Close; Side, Draw, Close; Side, XIB, Side; Thru, Side, Close;**
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8:
17-20 **(Twirl) Side, XIB, Side; Pickup to** CLOSED **M face** LOD; **(L) Waltz Turn; (L) Waltz Turn end M face** WALL;
21-24 **Fwd, Side, Close; Bk, Side, Close; Dip Bk, —, —; Manuv, 2, 3 end M face** RLOD;
25-28 **(R) Waltz Turn; (R) Waltz Turn end M face** LOD **in** SEMI-CLOSED; **Fwd, 1/4 R Turn M face** WALL **in** CLOSED, **Close;**
29-32 **Step Fwd, Point, —; Step Bk, Point, —; Step Fwd, Point, —; Side, Draw, Touch;**
SEQUENCE: Dance goes thru twice then Apart, Ack.

TILL ANOTHER DAY — Green 17002
Choreographers: Peter and Beryl Barton
Comment: Interesting waltz routine and the music is very good. There are cues on one side of the record.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, Point, —; Together to** OPEN **facing** LOD, **Touch, —;**

PART A

1-4 **Fwd, Point, —; Fwd, Point, —; Solo Roll, 2, 3; Thru, Face end** CLOSED **M face** WALL, **Close;**
5-8 **(1/4 L) Waltz Turn; (1/4 L) Waltz Turn; (1/4 L) Waltz Turn; (1/4 L) Turn;**
9-12 Repeat action meas 1-4 Part A:
13-16 **Dip Bk, —, —; Manuv, 2, 3 end M face** RLOD; **Spin Turn, 2, 3; Bk, Side, Close facing** DIAGONAL CENTER;

PART B

1-4 **Open Telemark end** SEMI-CLOSED; **Thru, Hover, Turn end** BANJO; **Back, Point, —; Fwd, Side, Close M face** WALL **in** CLOSED;
5-8 **Twisty Vine, 2, 3; Manuv, 2, 3 M face** RLOD; **(R) Waltz Turn; (R) Waltz Turn end** SIDECAR **M face** LOD;
9-12 **Twinkle, 2, 3** BANJO; **Twinkle, 2, 3** CLOSED M face LOD; **Apart, Point, —; (Rev Twirl end BANJO) Fwd, In Place, 2;**
13-16 **Wheel, 2, 3; 4, 5, 6 end** CLOSED **M face** WALL; **(Twirl) Vine, 2, 3; Thru, Face, Close;**
SEQUENCE: Dance goes thru twice Step Apart Ack.

LUCKY LADYBUG — CDC — M01
Choreographers: Stan and Ethel Bieda
Comment: An easy two-step routine. There is vocal with the music.

INTRODUCTION

1-6 BUTTERFLY **M face** WALL **Wait; Wait; Side, Touch, Side, Touch; Side, Close, Side, Close; Side, Touch, Side, Touch; Side, Close, Side, Close;**

PART A

1-4 **Side,** XIB, **Side/Close, Turn to** OPEN **Face** LOD; **Fwd, Fwd Two-Step, Fwd; Apart, Swing, Together to** BUTTERFLY **M face** WALL, **Touch; Side, Close, Side, Close;**
5-8 Repeat action meas 1-4 Part A:

PART B

1-4 **Step Thru twd** RLOD, **Recov, Side, Step Thru twd** LOD **and** OPEN, **Fwd, Lock, Fwd, Close; Fwd, Lock, Fwd, Close; Solo Circle Away, 2, 3, 4 end** BUTTERFLY **M face** WALL;
5-8 **Side, Close, Fwd, —; Side, Close, Bk, —; Vine, 2, 3, 4; Side Draw, Close, —;**

PART C

1-4 **Rock Fwd, Recov & Turn face** COH SHADOW, **Fwd/Close, Fwd; Rock Side, Recov, In Place/Step, Step; Rock Side, Recov, In Place/Step, Step; Rock Fwd, Recov & Turn face** WALL **in** BUTTERFLY, **Fwd/Close, Fwd;**
5-8 **Rock Side, Recov, In Place/Step, Step; Rock Side, Recov, In Place/Step, Step; Vine, 2, 3, 4; Side, Draw, Close, —;**
SEQUENCE: A — B — C — B — A plus Ending.
Ending:
1-5 BUTTERFLY **M facing** WALL **Vine, 2, 3, Touch; (Wrap) Vine, 2, 3, Touch; Side, Touch, Side, Touch; (Unwrap) In Place, 2, 3, 4; Chug.**

PLAY IT BY THE RULES

By Kevin Bacon, Houston, Texas

Record: Circle D #217, Flip Instrumental with Kevin Bacon

OPENER, MIDDLE BREAK, ENDING

Four ladies chain three quarters around
Rollaway and circle left
I'm starting now to realize that
Love with you was just a foolish game
Left allemande and weave that ring
I think I'll go sit on the bench and
Let you play this game without me
Do sa do and promenade
So if you play this crazy game
I suggest you play it by the rules

FIGURE:

Head couples promenade three quarters
Side couples square thru go three
Do sa do and then make a wave my friend
Swing thru two by two boys run
Bend the line square thru four hands
Swing that corner promenade on home
And if you play this crazy game
I suggest you play it by the rules

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

PATRIOTIC MEDLEY

By Johnnie Wykoff, Indianapolis, Indiana

Record: Blue Star #2155, Flip Instrumental with Johnnie Wykoff

OPENER, MIDDLE BREAK, ENDING

Circle left
Yankee Doodle went to town riding on a pony
Stuck a feather in his hat called it macaroni
Allemande left your corner
Partner box the gnat all the ladies
Promenade once inside the set
Turn your partner by the right full around
Allemande left with the corner
Come back and promeno

FIGURE:

One and two promenade
Halfway around the floor
Two and four pass thru around one
Make a line of four
Go forward eight to the middle come on back
Star thru all double pass thru
Lead couple partner trade
Make right hand star
Go once around girls turn back
Swing and promenade her
Promenade with lady fair
Walk that gal around the square

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

THE SQUARE DANCE IS ON

By Mac Letson and Tony Oxendine

Record: Lou Mac #142, Flip Instrumental with Mac Letson and Tony Oxendine

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade once inside the ring
Get home swing the man everybody swing
Join hands make a ring circle left and go
Allemande left with corner girl
Gonna' weave around that ring we'll go
Winding and weaving in and out
Get around that ring and do sa do when
Meet a little girl and promenade her home
I've wined her and dined her
My money it's all gone well the
Gold rush is over and the
Square dance is on 2 3 4

FIGURE:

Head couples promenade
Halfway around you go
Down the middle with right and left thru
Turn the girl square thru go four
Go rolling round you know
Swing thru the outside then the boys run
Girls you trade tag the line
All the way thru and then
Girls turn back and swing promenade that ring
I've wined her and dined her
My money it's all gone well the
Gold rush is over and
Square dance is on 2 3 4

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

GOOD FRIENDS

By Ted Frye, Knoxville, Tennessee

Record: Square Tunes #196, Flip Instrumental with Ted Frye

OPENER, MIDDLE BREAK, ENDING

Four ladies chain turn your girl
Rollaway and circle you know
Four ladies rollaway circle again
Left allemande weave the ring well
The days went by and the pain it grew
Do sa do and promenade her too
I never ever heard a word from you
Is that what good friends do

FIGURE:

One and three square thru four hands go
Round your corner do sa do swing thru
And then boys run right couples circulate
Half tag trade and roll square thru three
Trade by swing your corner promenade again
I never ever heard a word from you
Is that what good friends do

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

AMMUNITION

If you have dance material which will fit Basic plateau clubs, send it to our Ammunition Editor, Ken Kernen, 201 E. Greenway Rd., Phoenix, AZ 85022.

Heads roll a half sashay
Star thru across the way
Circle half
All four couples California twirl
Outside separate, star thru, California twirl
Come down the middle
Star thru, circle half
All four couples California twirl
Outside separate, star thru,
California twirl
Come into the middle
Box the gnat, pass thru
U turn back, pass thru
Separate come up the outside
Star thru, California twirl
Allemande left

Head ladies chain
Rollaway with a half sashay
Go up to the middle and back that way
Heads lead right and circle four
Change the circle to a right hand star
Back by the left
Heads to the middle, right and left thru
Pass thru, right and left thru
Dive thru, pass thru
Left allemande

Heads cross trail thru, go around two
Down the middle, half square thru
U turn back, star thru
Half square thru
Half square thru the outside two
Bend the line, pass thru
U turn back, left allemande

Sides roll a half sashay
Star thru and make an arch
Heads dive thru
Pass thru, square thru four hands around
Bend the line, star thru
Right and left thru, dive thru
Pass thru, half square thru
Bend the line, star thru
Right and left thru, dive thru
Pass thru, square thru four hands around
Bend the line, star thru
Dive thru, square thru three quarters
Left allemande
Circle left, rollaway with a half sashay
Circle left, rollaway with a half sashay
Circle left, do paso
Partner left corner right
Partner left a full turn
Ladies center back to back
Men promenade all the way around
Turn her left, do paso
Partner left, corner right, partner left
Men center back to back
Girls promenade all the way
Same person do paso
Partner left, corner right, partner left
Men star right three quarters around
Left allemande

SINGING CALL ADAPTATION

NEW CUT ROAD

Adapted by Ken Kernen, Phoenix, Arizona

Record: ESP 302

OPENER, MIDDLE BREAK, CLOSER

Hey join your hands and circle left go 'round that old ring
Go all the way around until you get back home
Left allemande the corner, turn your partner two hand swing
It's ladies center back to back, men promenade the outside ring
Go all the way around until you're home again
Turn partner by the left
Keep her roll promenade
Yes, we'll take down the fiddle and rosin up the bow
And play a little tune called New Cut Road

FIGURE:

Head (Side) **couples promenade**
Go half way you know
Come down the middle
Pass thru and courtesy turn
Same head ladies chain
While the sides you promenade
Go halfway around
Now down the middle pass thru
Courtesy turn and then
The side (head) **two ladies chain**
All four ladies roll away
Swing the next and promenade
I want to stay here in Kentucky
Where the blue grass grows
Play the fiddle all night down on New Cut Road

TAG: **And play a little tune**
Called New Cut Road

SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Closer, Tag.

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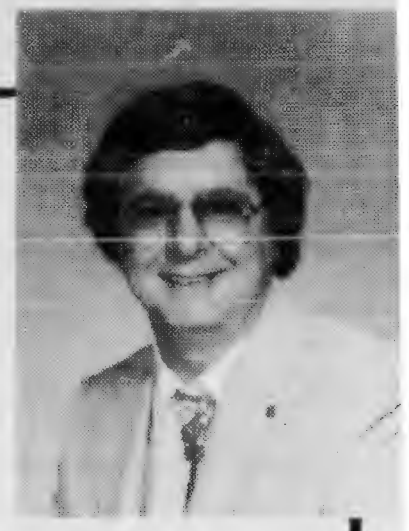
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CALLER of the MONTH



Tom Perry, Monroe, Louisiana

THROUGHOUT ARKANSAS, MISSISSIPPI, Texas and also Missouri, along with his home state of Louisiana, whenever time allows you'll find this charismatic, recording artist calling specials and weekend hoedowns. More than this, his contribution to square dancing does not begin and end with calling. Tom, along with his wife Dawn, took on the responsibilities of General Chairman for the Louisiana Square Dancing State Convention held in March of this year. It was also hosted by his home club, the Bayou Valley Dancers. Tom calls twice weekly for this group, classes through Advanced. The dancers refer to him as a teacher par excellence who has been stressing smooth dancing throughout his career.

Tom began calling in Baton Rouge in 1973 and shortly thereafter relocated in California. For the next three years, he called for clubs in the San Francisco Bay area and was a member of the Santa Clara Valley Square Dance Callers Association, serving as program chairman. It was while he was in California that he met Ernie Kinney, owner and producer of Hi Hat Records. He did not, however, release his first record for that company

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until after he returned to Louisiana. Today, Tom records regularly for Hi Hat. Some Days Are Diamonds and White Freightliner Blues are among his most recent releases.

(**LETTERS,** *continued from page 3)*

who attended a National Convention more than 2,000 miles from home on their motorcycle. When traveling to local dances, they'd be in tandem on the motorcycle, in their square dance clothes. Can you imagine the attention they must have attracted? Let us know what develops. — Editor

Dear Editor:

Not until I re-read my letter to you, printed in February, did I realize there was a chance for misinterpretation. Our Square Dance Center was built and is maintained by all the square dancers of Boise Valley and Idaho. We, as a couple, had a very minimal part in that work. For any misconception, I apologize.

Julie Hyslop
Nampa, Idaho

Dear Editor:

I belong to a number of organizations that also print magazines pertaining to their activity. I think you do about the best job of sticking to business, maybe equalled only by Sport Aviation, published by the Experimental Aviation Association.

Fred Goldstone, Jr.
Grafton, North Dakota

Thank you for the kind words. — Editor

Dear Editor:

The single most frequent complaint I hear from recently graduated dancers is that they are constantly running into figures which do

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not fall within their class teachings. These come without warning and so they are subjected to embarrassment when the set breaks down. This involves left-handed execution of standard figures as well as APD, he-he and she-she execution of the standards, regardless of the level. All that is needed is an advance announcement prior to the tip or a walkthru to familiarize the less-experienced dancers.

Richard Walker
Woodstrock, Virginia

Dear Editor:

We would be happy to be reinstated as Information Volunteers. I was not aware of the reconfirmation procedure but I can see how it would be necessary to keep the Directory timely and up-to-date. When dancers come to our area, we explain the different levels and pin point the square dance halls on a good, free area map, giving them directions how to get there, the caller's name, etc. We ask them to introduce themselves to the caller when they arrive and tell him where they are from, what level they dance, etc. This usually helps to get them in the swing of things and feel more at ease.

Leonad Rauch
Clearwater, Florida

A last reminder to those serving as Information Volunteers. If you wish to remain in the 1982 Directory and have not already done so, please drop us a card verifying this fact. Names not reconfirmed by June 15th are liable to be dropped. And thanks again to all who serve in this voluntary position. — Editor

Dear Editor:

I am a widow, 68 years old, and belong to a small all-ladies' group which dances once or twice a week. We have been together for a

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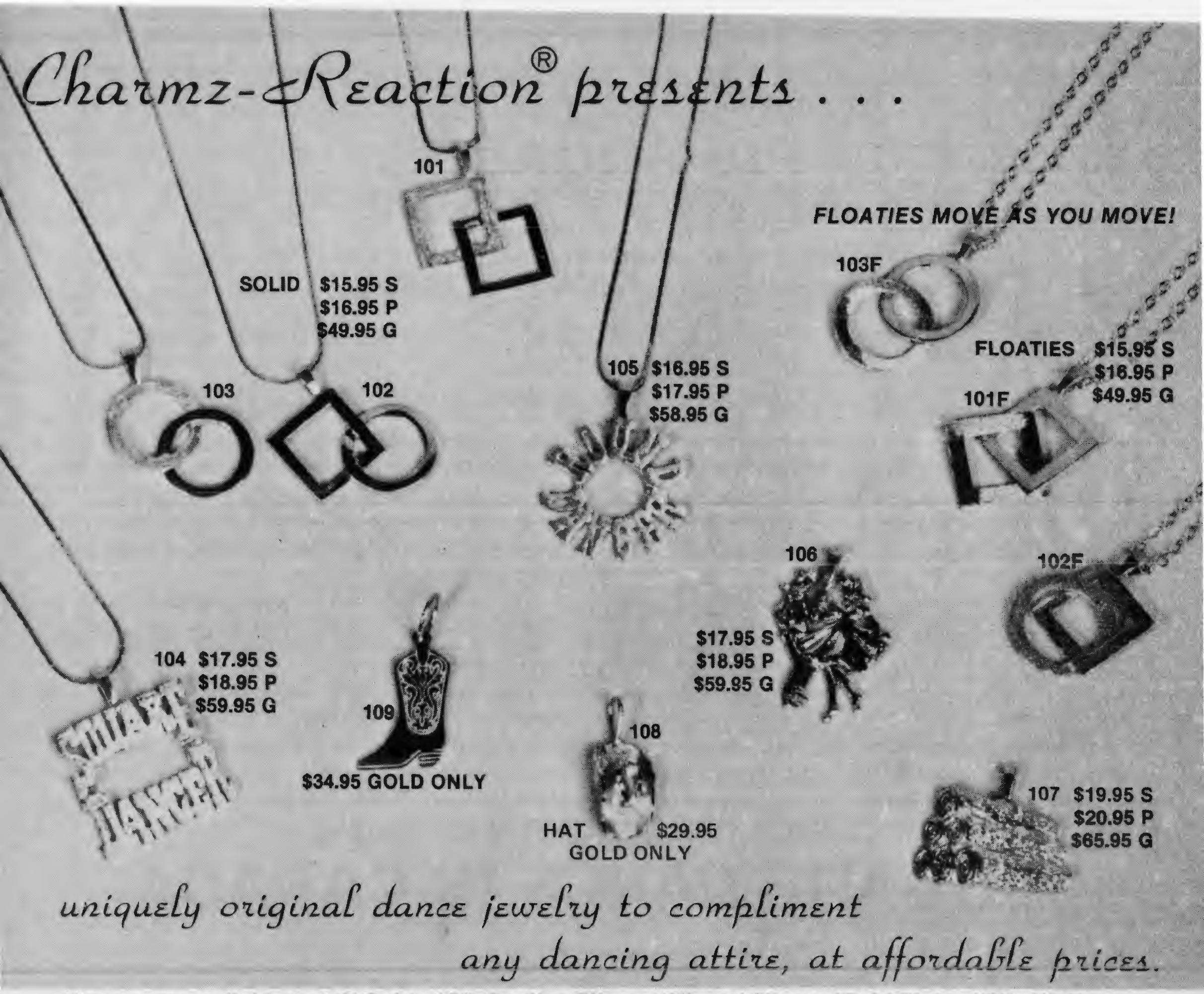
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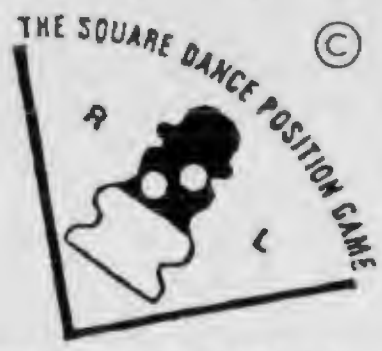
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year. We have the Basic Movements Handbooks and find square dancing most enjoyable. It gives me a chance to meet new friends. I wonder if anyone reading this would like to be my pen friend?

Irene Wilmshurst
27 Breckon Ave.
Nawton, Hamilton
New Zealand

Dear Editor:

We love square dancing, the exercise and especially the sociability and friendliness of the people. It is the greatest thing going. We usually go about two times per week and during December we went to 16 activities. Our only problem is tight money and we are on a strict budget.

Newton Roberson
Baltimore, Maryland

Dear Editor:

As a square dancer from the late 1950's, I think the callers of today are excellent but are losing the tradition of some of the good movements of the past and the key lines to

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prepare you for it. For instance: Forward up and back on ice, pass thru and shake the dice; Forward up and back like heck, pass thru and shuffle the deck; Do paso with might and main; head ladies center for a teacup chain.

Earl Valdejo
Corinth, Mississippi

Dear Editor:

I believe I know one of the reasons that dancers drop out. We belong to four clubs in our area and average two dances a week at Mainstream, Plus II and Experimentals. We've danced nearly seven years. We are retirees and dance both for the joy of it and exercise for arthritis. Many dancers in our area have taken up a lot of extra motions like bumping hips, slapping hands, swinging instead of allemandes, and when circling turning loose of hands on both sides and throwing them in the air while they spin and screech loudly. The joy and excitement of square dancing is fast ebbing away to be replaced with frustration and exhaustion from trying to dance with these people. Their contortions

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wreck the timing. This is very tiring and we are now seriously thinking about joining the dropouts. When we stop, it won't be because we're tired of the true dance but because of the people around us who have spoiled it for us.

Name Withheld By Request

Dear Editor:

Via your magazine, I would like to thank the callers and dancers for making us, as a family of square dancers, very welcome on our recent visit to San Diego and for giving our son, Stephen, an opportunity to call in the U.S.A. as he's an enthusiastic young caller. We found how universal square dancing is as we had no difficulty in participating in 16 dances. This was a common bond for making many new friends across the Atlantic. We hope we will meet some of you at our clubs in Southern England.

Avis, Colin, Stephen and Amanda Moore
Portsmouth, England

Dear Editor:

The March issue of SQUARE DANCING was very timely for us. Our callers association is in the middle of a 10-consecutive-Sunday callers school and your magazine fell into place as if it were ordered for the class. I am teaching several sessions in the school and have recommended to class members that they subscribe to SQUARE DANCING and try to get the March issue.

Herb Egender
Aurora, Colorado

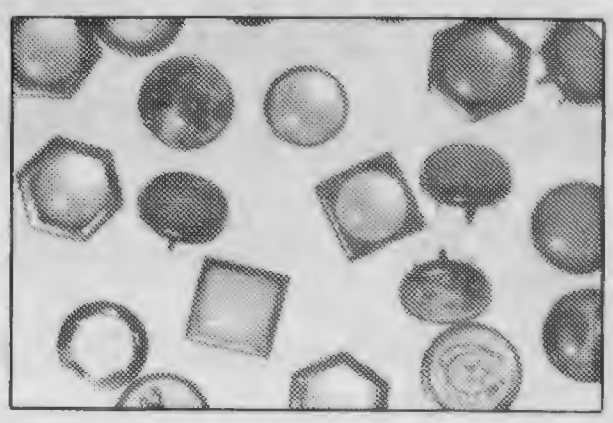
Dear Editor:

Johnny suffered a heart attack on December 1st. He is doing fine now and called his first dance in early March. We would like to let everyone know how much we both appre-

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ciate all their prayers, calls and cards during this time.

Janie Creel
Metairie, Louisiana

Dear Editor:

Amidst the frustration of today's world, let's keep the fun in square dancing. Grace and good fellowship included are some of the original goals of modern square dancing. Here are the five levels of dancing as I see them: (1) Beginners, having lots of fun; (2) Intermediate, still having fun; (3) Advanced, too good to dance with beginners; (4) High Level; too good to dance with anyone; (5) Back to Beginners, having fun again.

H. Knodel
Medicine Hat, Alberta, Canada

Dear Editor:

I am angry. Why? I'm an Army Reservist and a square dancer. Recently I came home from two weeks of active reserve duty on a base which has a square dance club. The first Monday I was there, I called Moral Support only to find they knew of no such club. (The

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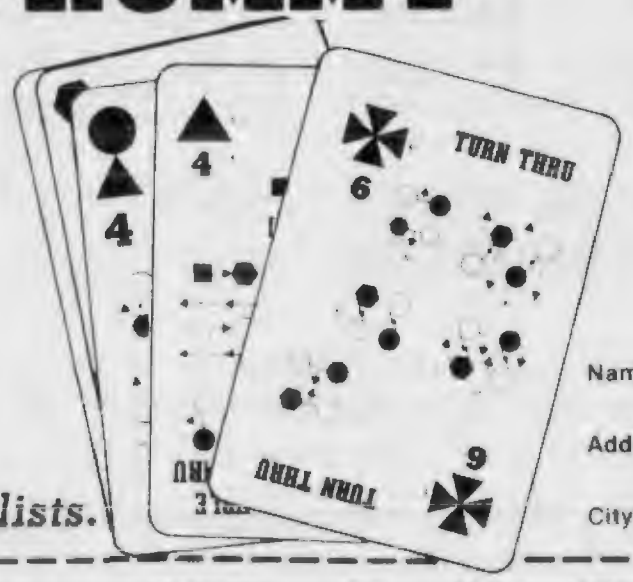
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club has only been in existence for 20 years!) I suggest that square dance clubs near or on military installations list themselves with Moral Support, Special Services, Recreation plus Reserve Componants and/or Post Information. Also list whether they are closed or open and whom to contact. It's up to the local square dancers and their clubs and associations to keep their doors open to military dancers.

Donna Fox Poissant
Norfolk, Virginia

RECORDS, *continued from page 31*

and left thru — swing thru two by two — boys run right — half tag — swing — promenade.
Comment: Another release that has had previous exposure on another label. The music is very good and the tune is certainly known by all. Figure is average but acceptable. Calling is clear in its reproduction. Rating: ☆☆☆

PARTNER THAT NOBODY CHOSE — Blue Star 2160
Key: D Tempo: 130 Range: HD
Caller: Marshall Flippo LD
Synopsis: (Opener) Join hands circle left — reverse — walk single file — girls backtrack — meet her turn thru — left allemande — weave ring — swing — promenade (Middle break) Heads star the route — circle left — left allemande — promenade (End) Sides star the route — circle left — left allemande — promenade. (Figure) Heads right and left thru — slide thru — pass thru — star thru — pass thru — wheel and deal — double pass thru — first two left — next two right — right and left thru — slide thru — swing corner — promenade.
Comment: Not one of Flip's best releases though very acceptable due to his ability to make dance movements enjoyable. The tune

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may be difficult for some but will have to be determined by each caller. Music is very acceptable. Rating: ☆☆☆

SUMMER SOUNDS — Gold Star 716
Key: A Flat & B Flat Tempo: 128 Range: HD
Caller: Cal Golden LC
Synopsis: (Break) Circle left — allemande left — turn partner right — men star left — turn partner by right — corners allemande — swing partner-promenade (Figure) Head couples promenade halfway — down middle square thru four hands — swing thru — boys trade — boys run to right — bend the line — half square thru — trade by — swing corner — promenade.
Comment: The reissue of this tune is probably worth the expense of the recording due to the difficulty in obtaining the MacGregor release. The music is good, figure very danceable for all levels. The success of the old recording makes this tune popular. The key change helps this release. Rating: ☆☆☆☆

PREACHIN' UP A STORM — Gold Star 717
Key: G Tempo: 128 Range: HB
Caller: Cal Golden LD
Synopsis: (Break) Four ladies chain across —



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rollaway — circle left — four ladies rollaway —circle left — left allemande — weave ring —swing partner — promenade (Figure) Head couples square thru four — with outside two swing thru — boys run to right — couples circulate — wheel and deal — right and left thru — square thru three quarters — trade by —swing corner — promenade.

Comment: This tune was recorded by another company and both received this reviewer's approval. The background voices on this release add to the already good instrumental. Figure is Mainstream and danceable by all levels worth a listen. Rating ☆☆☆☆

NINE TO FIVE — Lou-Mac 137
Key: E Tempo: 120 Range: HC Sharp LB
Caller: Tom Miller

Synopsis: (Break) Sides face grand square — allemande left — weave ring — do sa do — promenade (Figure) Head couples square thru four hands — corner do sa do — swing thru — boys run around that lady — couples circulate — wheel and deal — pass thru trade by — swing corner — left allemande — promenade.

Comment: A slow release tempo wise. Calling is good and clear for dance execution . Music is above average. The choreography is very


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average and callers using this will have to determine their need for this record.

Rating: ☆☆☆

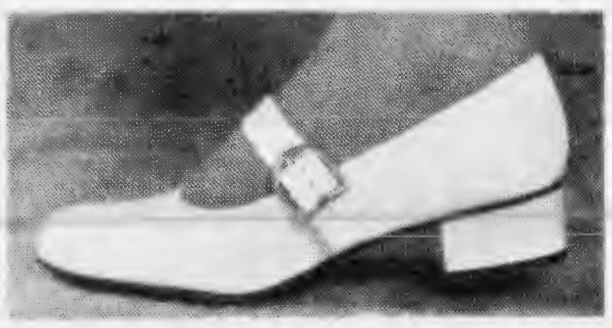
BABY IS WAITING — Lou-Mac 140
Key: E Tempo: 128 Range: HA
Caller: Bill Claywell LB
Synopsis: (Break) Circle left — allemande left —home do sa do — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — meet sides right hand star — heads star left in middle — same two right and left thru — swing thru — swing thru again — swing that girl — promenade.

Comment: Good music with a figure that is not outstanding but adequate. Record has a country feel. Key is proper for caller's use and should offer no problem in the melody line.

Rating: ☆☆☆

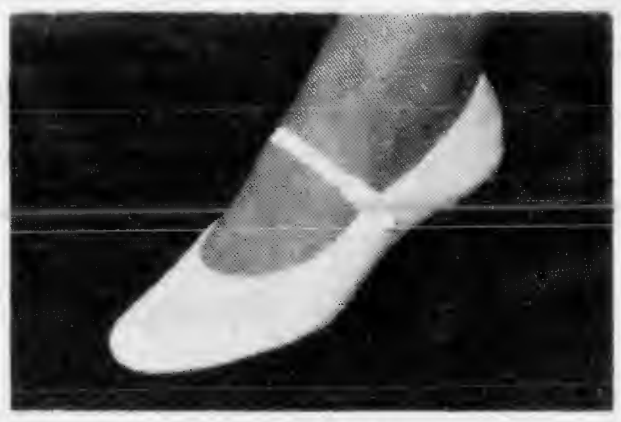
MIDNIGHT RODEO — ESP 101
Key: F Minor Tempo: 128 Range: HD
Caller: Elmer Sheffield LF Sharp
Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — with sides right and left thru — veer left —

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couples circulate — ladies trade — bend the line — right and left thru — square thru four hands — trade by — swing that corner — promenade.

Comment: Good music by this new company. Calling by Elmer is very clear and good. Figure is well timed and very danceable. This tune seems to have been recorded previously but is still worth a listen. Rating: ☆☆☆☆

SHORT ROAD TO LOVE — Lou-Mac 141
Key: D Tempo: 122 Range: HB
Caller: Bob Fisk LG

Synopsis: (Opener) Sides face grand square — circle left — left allemande — swing her — promenade (Break) Four ladies chain — rollaway — join hands circle left — rollaway — circle left — left allemande — weave ring — swing her — promenade (Figure) One and three square thru four hands — step to ocean wave — recycle — swing thru — boys run — bend the line — slide thru — square thru three quarters — left allemande — swing — promenade.

Comment: Good music with nice rhythm feeling. The increase and decline in the music seemed distracting to the dancers on the floor. The figure works nicely with Mainstream dance movements. Tune is easily followed and callers may want to give it a try.
Rating: ☆☆☆☆

ROLLING IN MY SWEET BABY'S ARMS — SunRa 1018
Key: D Tempo: 128 Range: HB
Caller: Jerry Rash LD

Synopsis: (Break) Four ladies chain across — join hands circle left — allemande left — al-

HOW TO USE THE RECORD REPORT

All singing calls are checked and rated by our reviewer and by dancers who dance to each recording. Recording quality, instrumentation, clarity of commands, presentation, body mechanics, flow of dance and choreography are all considered. The rating is given on an overall consensus although an outstanding or a detracting feature in one or more points may contribute to the final rating. The tempo, key and range — high and low — are included for each singing call, while the key and tempo are included for hoedowns. Whether you individually agree with the review is not as important as it is for you to be able to count on the consistency of the reviewer's comments. Comparing these with your own viewpoint will allow you to determine which records are most suitable for your own use. Star ratings range from ☆ to ☆☆☆☆☆, or below average to outstanding. A synopsis of each singing call is included while selected records are reproduced in their entirety in the Workshop section of the same issue.

lemande thar — right — left — swing in backup star — shoot star — turn thru — left allemande — come back promenade (Figure) Heads promenade halfway — down middle curlique — boys run — swing thru — boys run to right — couples circulate — move up and wheel and deal — pass to center — square thru three — swing corner — promenade.

Comment: This release is perfect for the caller who can yodel. Jerry's yodeling is very good. The music is average with good sound. Nothing special on figure. Dancers had some problems hearing calls. Rating: ☆☆☆

GOOD LUCK CHARM — Rhythm 161
Key: A Tempo: 128 Range: HC Sharp
Caller: Wade Driver LA

Synopsis: (Break) Circle left — men star right — left allemande — weave ring — swing — promenade (Figure) Heads promenade halfway — same two right and left thru — slide thru — pass thru — curlique — scoot back — boys run — star thru — pass thru — trade by — swing corner — left allemande — promenade.

Comment: A different rhythm feeling on this record. May be a little difficult for some callers to handle in word metering but is worth a try. The tune is not difficult and the music is good as usual on Rhythm records. The figure is Mainstream all the way. Rating: ☆☆☆☆

TEXAS COWBOY NIGHT — Prairie 1051
Key: G Tempo: 126 Range: HB
Caller: Renny Mann LC

Synopsis: (Break) Four ladies promenade — swing at home — allemande left — allemande thar — forward two — men make right hand star — slip the clutch — pass one girl — corner allemande — swing partner — promenade (Figure) Head two couples curlique — boys run right — right and left thru — swing thru — boys run — tag the line — face to right — boys cross run — wheel and deal — cur-

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lique — split circulate — swing corner — promenade.

Comment: This is the second release of this tune in the last two months. The other company gets the edge on the overall release. The music seems average on this release but the melody line is not outstanding. The figure was enjoyed by the dancers. Rating: ☆☆☆

I'M GONNA KNOCK ON YOUR DOOR — Mountain 15
Key: G & A Tempo: 128 Range: HD
Caller: Mark Clausing LD
Synopsis: (Break) Circle left — men star right — left allemande — weave ring — do sa do — promenade (Figure) Four ladies chain — heads promenade halfway — sides pass thru — separate round one to a line — star thru — center two right and left thru — square thru three hands — swing corner — promenade (Alternate figure) Four ladies chain — heads promenade halfway — sides star thru — California twirl — square thru four hands — tag the line — ends turn back — swing corner — promenade.

Comment: This release may be a challenge for callers as the word metering and phrasing is difficult in some places. The sound quality is

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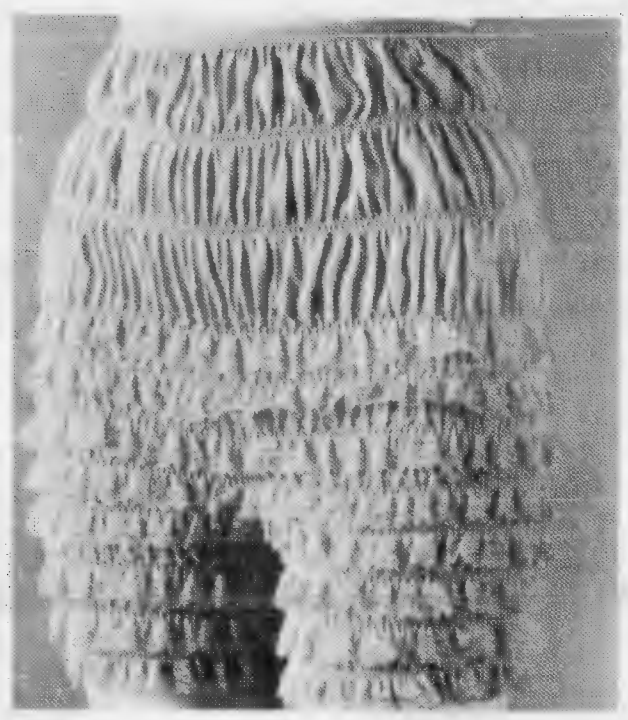
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JP 302 "No Love At All" (Loehrs)



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good and interesting. Caller has to rush some words to get them in. Mixed reaction from the dancers. Rating: ☆☆☆

HEAVEN IS MY WOMAN'S LOVE — Blue Star 2157
Key: C Tempo: 132 Range: HD
Caller: Andy Petrere LC
Synopsis: (Break) Circle left — left allemande — do sa do — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — do sa do corner — circle to ocean wave — boys trade — boys run right — half tag trade and roll — pass to center — square thru three hands — swing that lady — promenade her.
Comment: A dance tune that did not attract the dancers. The figure offers a single circle to ocean wave and half tag trade and roll. The melody is not outstanding. Rating: ☆☆

A CALLER'S LIFE — FTC 32041
Key: B Flat Tempo: 128 Range: HD
Caller: Paul Hartman LB Flat
Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — swing own — promenade (Figure) Heads square thru four

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Golden Memories — J. Johnston	HH	5046
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Let The Good Times Roll — J. Story	RR	162
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Play Me Some Mountain Music — R. Mineau	BM	044
Raisin' Cain In Texas — B. Bennett	TB	223
Rollin' In My Sweet Baby's Arms — E. Sheffield	ESP	109
Should I Do It — R. Shuler	SS	2379
Swanee — R. Howell	BSH	119
Taking It Easy — P. Barbour	RR	159
Twelfth Of Never — D. Bayer (this is a correction from April list)	GR	12166
Wild Turkey — W. Eades	BM	042
Wish You Were Here — P. Barbour	RR	164
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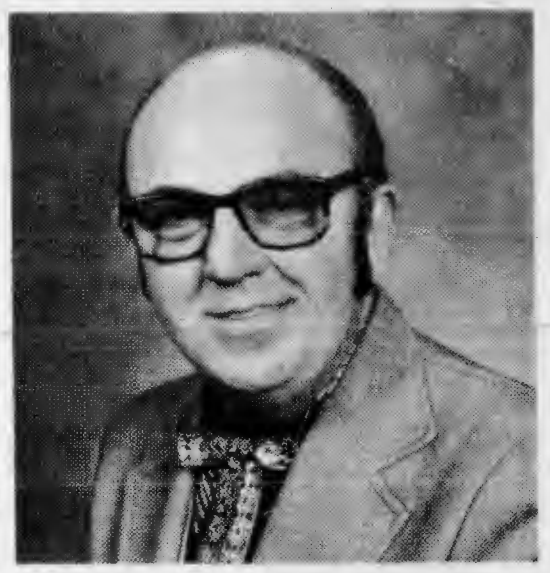
hands — slide thru with outside two — right and left thru — up and back — pass the ocean — trade the wave — two boys trade — left swing thru — roll promenade.

Comment: Many will remember this melody line. The music features good piano with banjo leading the way. The dance offers a trade the wave and left swing thru. The words are interesting and callers can add their own versions. Rating: ☆☆☆

BOBBY SUE — Red Boot 273
Key: D Tempo: 128 Range: HD
Callers: Mike Hoose, Johnny Jones, LD
Wayne McDonald, Don Williamson

Synopsis: (Break) Circle left — left allemande — box the gnat — four ladies promenade — box the gnat — weave ring — swing — promenade (Figure) Four ladies chain — heads promenade halfway — sides star thru — do sa do — pass thru — eight chain four — swing — promenade.

Comment: Lot of effort and time probably put into this release with callers participating. Music is good Red Boot music with fine instrumentalist and fairly big band sound. Figure is not outstanding but acceptable. Could be considered a workshop tune and high-



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LOW AND LONELY — Lore 1200
Key: G Tempo: 130 Range: HE
Caller: Moe Odom LC
Synopsis: (Break) Four ladies chain — chain back — join hands circle left — left allemande — weave ring — swing — promenade (Figure) Heads promenade halfway — down middle pass thru — partner trade — boys reverse flutter — sweep one quarter more — pass thru — do sa do — swing thru — boys trade — boys run right — everybody partner trade — promenade.
Comment: A release that offers nothing outstanding for the caller or dancer. Music is acceptable and the choreographic effort is average but very acceptable. Clear calling by Moe. Rating: ☆☆

WALK RIGHT BACK — G & W 601
Key: B Flat Tempo: 126 Range: HC
Caller: Wayne Smith LD
Synopsis: (Break) Four ladies chain — chain back — ladies center back to back — men promenade — do paso — roll promenade (Figure) Heads promenade three quarters —

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sides right and left thru — pass thru — swing thru — boys run — bend the line — right and left thru — slide thru — pass thru — swing — promenade.

Comment: This tune has recently been recorded and had reasonable success. This release offers good music. Figure and calling are average. Nothing outstanding in this release.

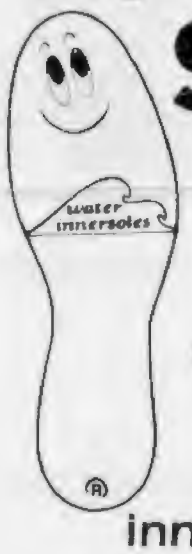
Rating: ☆☆

I THINK I COULD LOVE YOU — Lou-Mac 139
Key: F Sharp **Tempo: 128**
Range: HC Sharp
Caller: Mac Letson **LC Sharp**

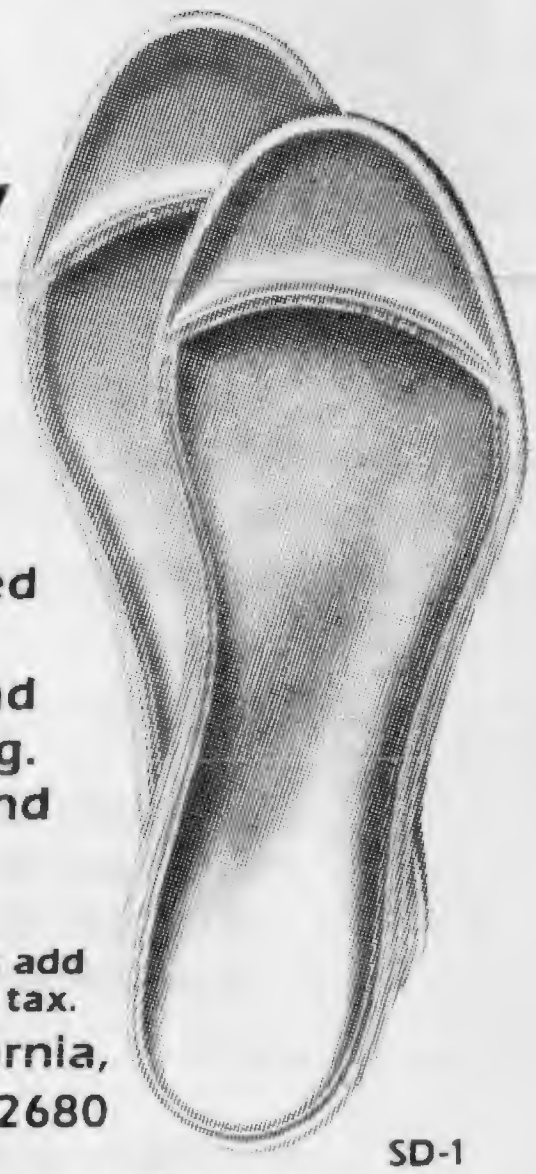
Synopsis: (Opener) Four ladies promenade — swing at home — join hands circle left — allemande left — weave ring — do sa do — promenade (Break) Sides face grand square — four ladies promenade — swing at home — promenade (Figure) Heads square thru four hands — do sa do corner — swing thru — boys run right — ferris wheel — outsides crowd in make a line — star thru — square thru three quarters — swing corner — promenade.

Comment: A good dance with well-played instrumental music which gives a lift to the dance. Dancers enjoyed drum beat during grand square. The figure is acceptable in the

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REB 104 LITTLE LIZA/CLOGGERS HOEDOWN
REB 101 CRAWDAD/LUCKY




Jerry Vance


Dale Miller

Produced by Sam Atkinson – Distributed by Corsair-Continental Corp.

Mainstream level. Rating: ☆☆☆☆

OH I HOPE THIS DAY IS GOOD — Prairie 1053
Key: D Tempo: 126 Range: HD
Caller: Al Horn LC Sharp
Synopsis: (Break) Allemande left — do sa do own — join hands circle left — left allemande — weave ring — meet turn by right — four ladies promenade inside — swing — promenade (Figure) Heads pass thru around one — make a line — everybody pass thru — wheel and deal — girls square thru three hands — right and left thru — pass the ocean — recycle there — square thru three — trade by — swing — promenade.
Comment: An interesting figure put together by Al on this record. Music is average with great emphasis placed on the guitar. Tempo is reasonably slow but not bad. Rating: ☆☆

ONLY ONE YOU — Petticoat Patter 101
Key: B Minor Tempo: 130 Range: HB
Caller: Linda Carol Forrest LB
Synopsis: (Break) Circle left — allemande left — home do sa do — allemande left — weave ring — do sa do — promenade (Figure) Heads promenade halfway — sides right and left thru — square thru sides four hands — do sa do —


Dick Waibel

Rawhide Records


Doug Saunders

NEW RELEASES
RWH 102 Lonely Heart in Town by Doug Saunders
RWH 103 Mountain of Love by Dick Waibel

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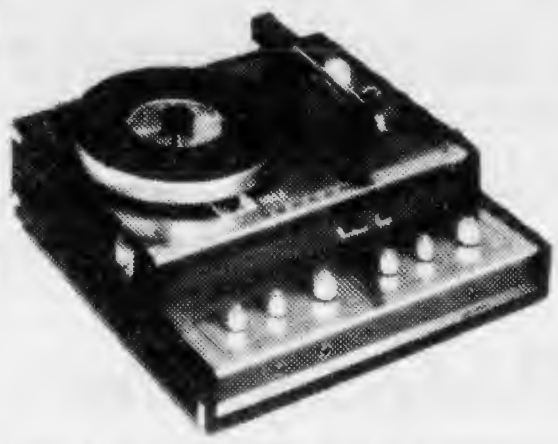
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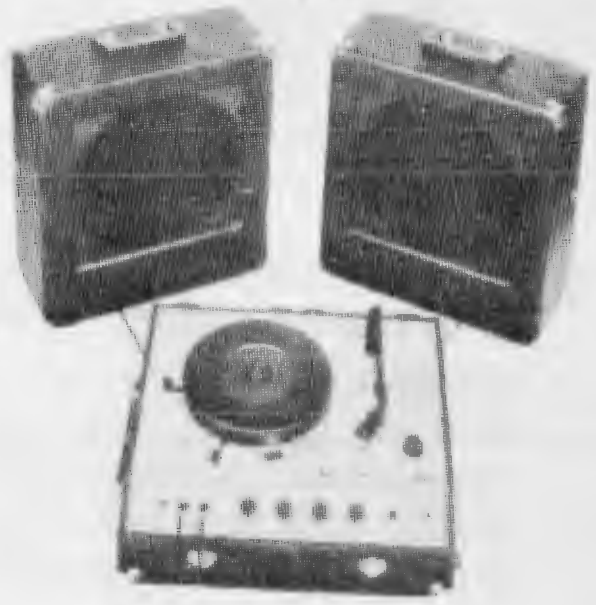
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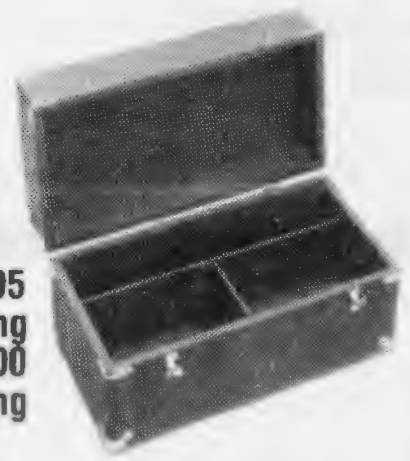


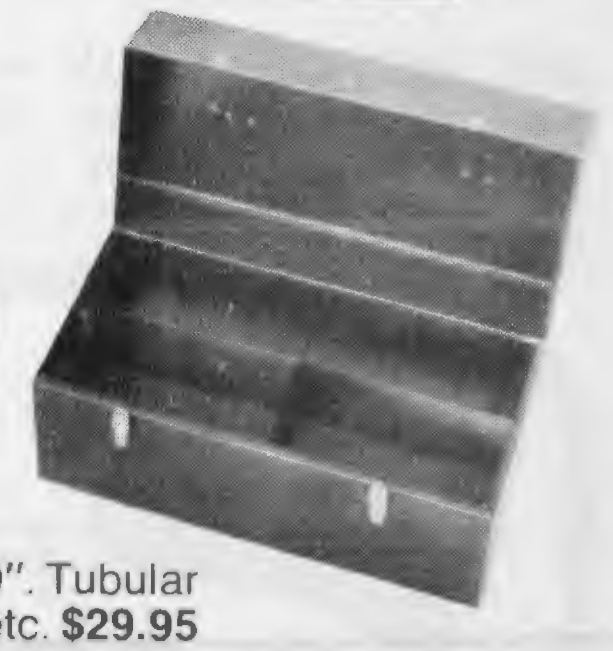
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118 — Red Neckin Love Makin Night
Caller: Toots Richardson, Flip Inst.

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2378 — City Police
Caller: Arnold (Bob) Strebe, Flip Inst.

2377 — There'll Never Be Anyone Else But You Caller: Arnold (Bob) Strebe
Flip Inst.

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526 — Smoke On The Water
Caller: Nate Bliss, Flip Inst.

725 — Pretty Baby Quadrille
Caller: Jerry Helt, Flip Inst.

724 — Celito Lindo Mixer
Caller: Jerry Helt, Flip Inst.

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507 — E-Z 34 Basics Caller: Lem Smith

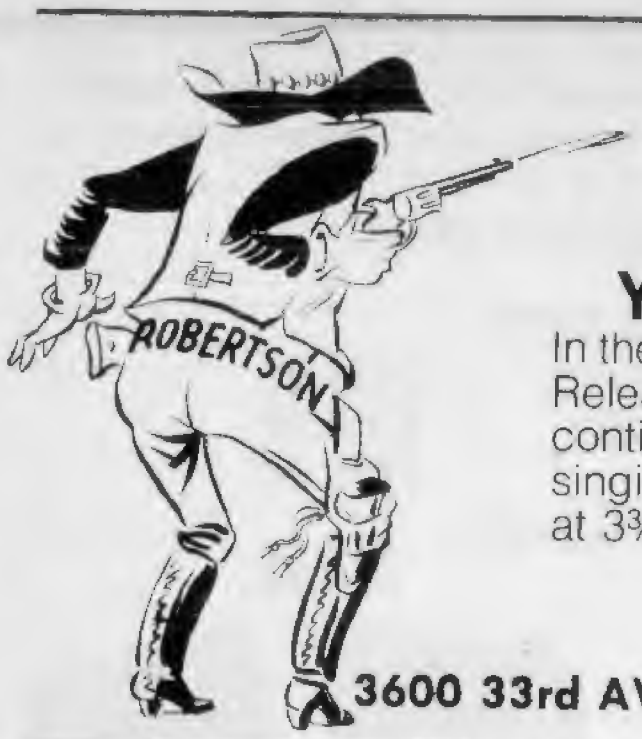
1021 — Blue Star 50 Basics
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eight chain four — swing corner — promenade.

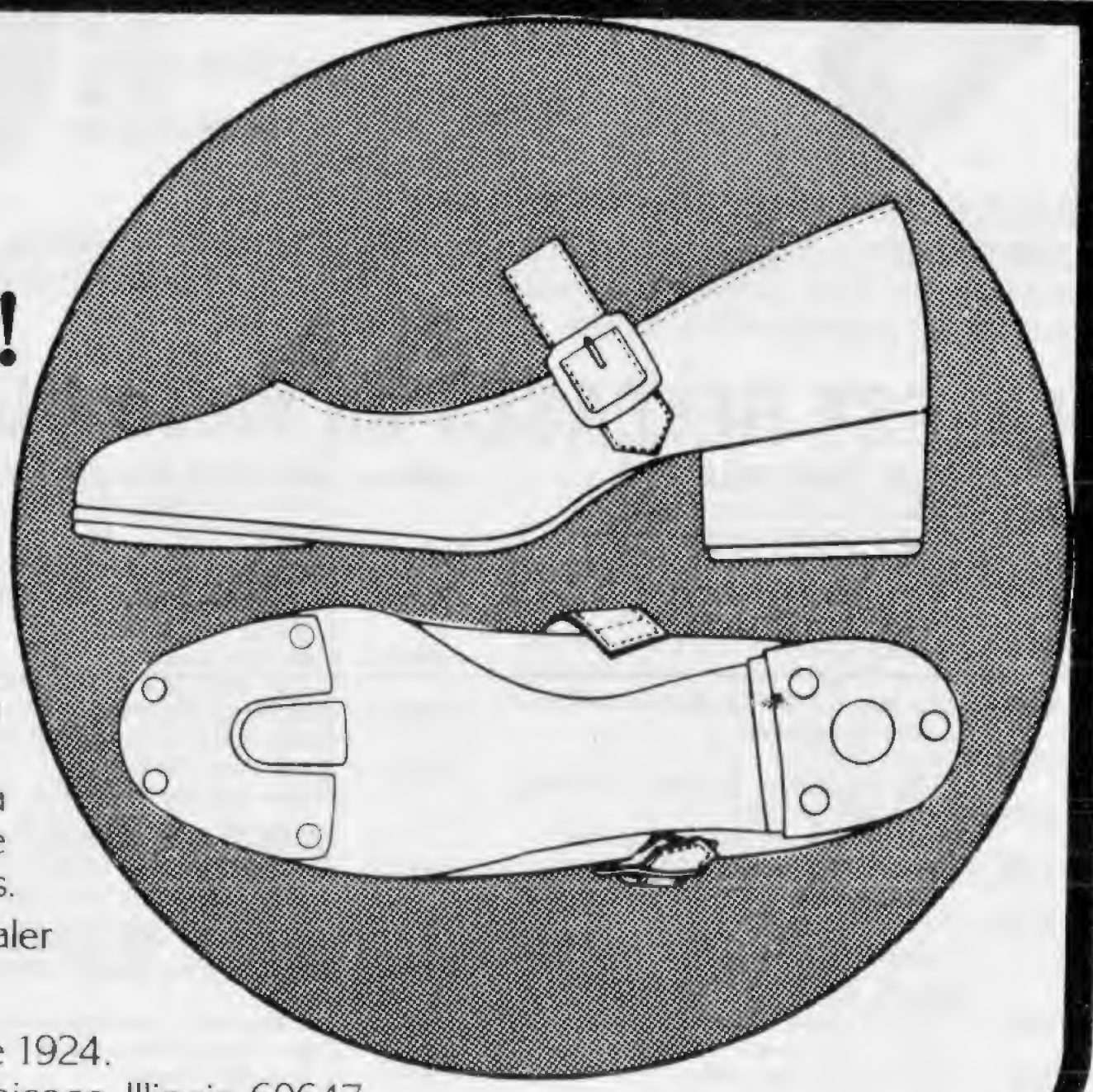
Comment: Welcome to the female calling field with the beginning of Petticoat Patter records especially designed in the key range for women callers. The figure is average and the music is acceptable. The calling was easily understood. The melody line may become tiresome to some callers. Rating: ☆☆☆

MELANCHOLY BABY — ESP 303
Key: G Tempo: 126 Range: HA
Caller: Paul Marcum LG
Synopsis: (Break) Circle left — walk around corner — see saw own — men star by right — left allemande corner — come back and swing — promende (Figure) Head two couples promenade halfway — down middle right and left thru — square thru four hands — do sa do outside two — make a wave — ladies trade — recycle — slide thru twice — swing corner

Comment: Good tune and melody line that dancers can relate to. The music is above average. The slide thru twice was interesting for the dancers. Calling was average and dancers had mixed emotions. Purchase of this release will have to be determined by listening to it. Rating: ☆☆☆

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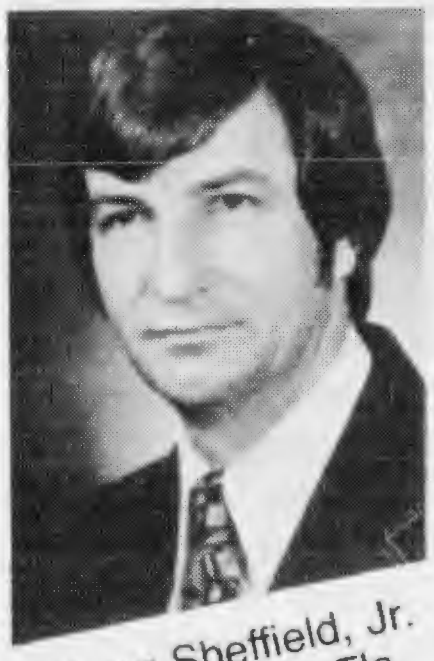
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ESP 102 Just Send Me One by Elmer
ESP 104 Preaching Up A Storm by Elmer
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BLANKET ON THE GROUND — Lazy Eight 5
Key: E Tempo: 126 Range: HC Sharp
Caller: Johnnie Beard LD Sharp
Synopsis: (Break) Four ladies chain — chain back — circle left — left allemande — weave ring — swing — promenade (Figure) Heads promenade halfway — square thru four hands — right and left thru — slide thru — square thru again four hands — trade by — swing corner — promenade.
Comment: We welcome Lazy Eight Recording Company to the square dance field. Music on this release is average and not outstanding but acceptable. The figure is average. Music is well recorded. Rating: ☆☆

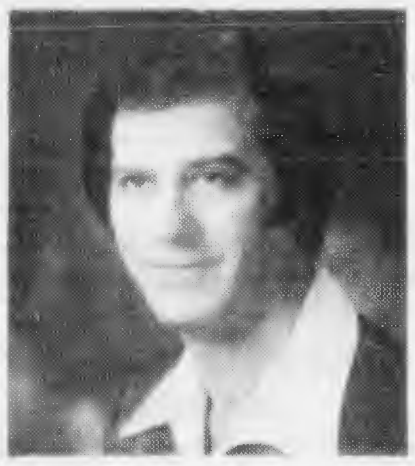
TRUCKING FEVER — Rhythm 151
Key: D & E Tempo: 128 Range: HD
Caller: Kip Garvey LD
Synopsis: (Break) Four ladies promenade — swing at home — join hands circle — left allemande — weave ring — do sa do — promenade (Figure) Heads flutterwheel in middle — sweep one quarter more — square thru three quarters — do sa do outside two — swing thru — boys run — couples circulate — girls trade — boys fold — swing — promenade.
Comment: A well recorded release with good music and well timed movement which resulted in good dancing. Callers will have to listen to melody line carefully but it should offer no problems. Rating: ☆☆☆☆

TIL THE END OF THE WORLD — Lazy Eight 6
Key: F Tempo: 128 Range: HA
Caller: Marvin Boatwright LC
Synopsis: (Break) Four ladies chain three quarters — join hands circle left — allemande left — weave ring — do sa do — promenade (Figure) Heads square thru four hands — with sides make right hand star — heads star left — to same two touch one quarter — scoot back — boys run right — right and left thru — slide thru — swing corner — promenade.
Comment: A nice tune that will be remembered by many from years back. Tune is well played with good recording qualities. The figure offers a scoot back and star movement. This company offers something to the dance public as it gets it start. Rating: ☆☆☆

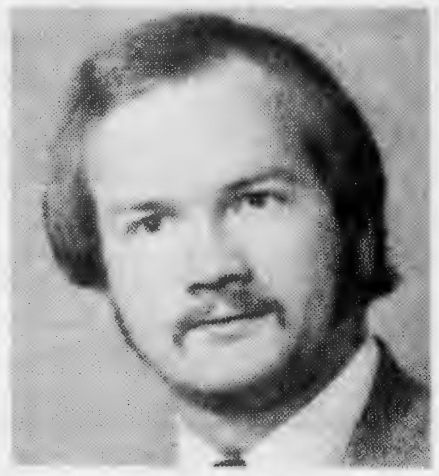
TWO TO TWO TODAY — Blue Star 2159
Key: F Tempo: 130 Range: HC
Caller: Marshall Flippo LC
Synopsis: (Break) Circle to the left — left allemande — do sa do own — gents star left — turn partner by right — left allemande — swing — promenade (Figure) Head two couples

RHYTHM records

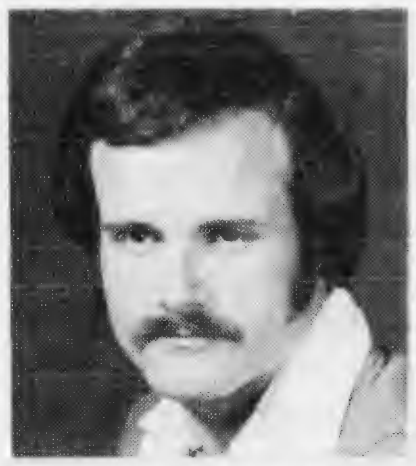
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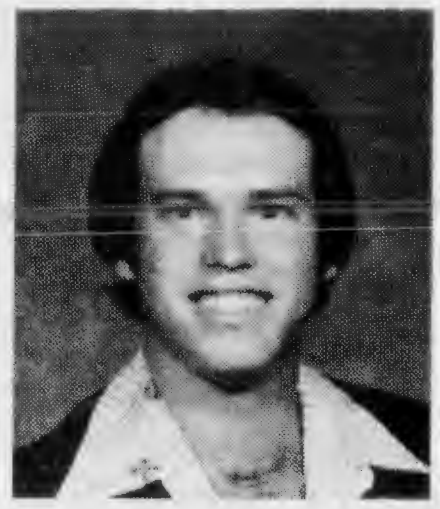
Pat Barbour



Kip Garvey



Dave & Nita Smith



Jerry Story

NEW RELEASES

RR 151 Trucking Fever by Kip
RR 159 Taking It Easy by Pat
RR 160 Never Been So Loved by Bob
RR 161 Good Luck Charm by Wade
RR 162 Let The Good Times Roll by Jerry
RR 163 14 Karat Mind by Kip
RR 164 Wish You Were Here by Pat
RR 165 On Broadway by Bob
RR 166 Golden Memories by Wade

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CD 218 Gentle On My Mind by Lew Hughes

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RR 3000 It's Almost Like Starting Over —
New Country Western Album by Wade Driver

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RR 155 Luxury Liner
RR 156 Loving Her Was Easier
RR 157 Dixie On My Mind
RR 158 I'm Getting Good At Missing You

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RR 113 If We're Not Back In Love By Monday
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RR 118 Red Neck In A Rock And Roll Bar
RR 119 Good Hearted Woman
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RR 125 Rhythm Of The Rain
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RR 302 Brandy
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promenade halfway — down middle square thru four hands — swing thru outside two — boys run to right — couples circulate — half tag scoot back — swing corner — promenade.

Comment: Flip brings back an old Joe Lewis recording on this release. Due for a revival and well done as is the choreography. The music has good beat with average instrumental. Callers may enjoy this release. It's worth giving a try. Dancers enjoyed this old tune.

Rating: ☆☆☆☆

You can expect a large number next month.

WHO'S CHEATING WHO — Lou-Mac 138
Key: E Tempo: 132 Range: HB
Caller: Larry Letson LB
Synopsis: (Break) Four ladies circle — at home boys join in everybody circle — boys star right — allemande left — weave ring — do sa do — promenade (Ending) Four ladies promenade inside — swing at home — join hands circle — allemande left — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — couples circulate — wheel and deal — eight chain two — curlique — scoot back — swing corner — promenade.



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Comment: A quick moving dance that keeps the blood flowing. Well called and clear. The figure is Mainstream and nothing outstanding. Music has a lot of drive to it and not difficult to follow. Rating: ☆☆☆

OLD FASHION FEW — Sun Ra 1017
Key: D & E Tempo: 126 Range: HC Sharp
Caller: Whitey Aamot LC Sharp
Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — swing — promenade (Figure) Heads promenade halfway — down the middle square thru four hands — swing thru outside two — boys run right — ferris wheel — centers pass thru — square thru three — trade by — corner swing — promenade.
Comment: A familiar melody with above average music. The dance figure offers Mainstream dancing that is quite comfortable in its execution. The calling is clear. Rating: ☆☆☆

CITY POLICE — Swinging Square 2378
Key: D Tempo: 128 Range: HD
Caller: Arnold Strebe LD
Synopsis: (Break) Heads star the route — four ladies chain — chain back — promenade

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(Figure) Heads square thru four hands — right and left thru outside two — swing thru — boys run right — chain down the line — flutterwheel — sweep one quarter more — swing corner — promenade.

Comment: A tune that is not familiar to this reviewer. Music is average and the figure offers a chain down the line. The break offers a star the route. The overall consensus was average and nothing special. Rating: ☆☆

NEW CUT ROAD — ESP 302
Key: G Tempo: 130 Range: HB
Caller: Paul Marcum LC

Synopsis: (Break) Circle left — reverse single file — boys turn in allemande left — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — side two right and left thru — flutterwheel — sweep one quarter more — pass thru — do sa do — eight chain four — swing corner — promenade.

Comment: This tune has been making the rounds on records in the western field. The music is average and the calling is acceptable though the tune becomes monotonous after seven times through. Figure is average and not outstanding. Rating: ☆☆

LORD I HOPE THIS DAY IS GOOD — ESP 105
Key: C Tempo: 128 Range: HC
Caller: Elmer Sheffield LC

Synopsis: (Break) Sides face grand square — four ladies chain — chain back — promenade (Figure) Head two couples promenade halfway — square thru four hands — swing thru — boys run right — half tag trade and roll — pass thru — trade by — swing corner — left allemande — promenade.

Comment: This release is the second one this month for this tune. This company offers a slightly better music rendition. Music is well recorded and well balanced. Figure is well timed using a half tag and roll move. The dance moves along nicely. Rating: ☆☆☆☆

SINGING INSTRUMENTALS

I'VE NEVER BEEN SO LOVED — Wild West 62
Key: D Tempo: 124
SHE CAN'T SAY THAT ANYMORE — Wild West 63
Flip side to I've Never Been So Loved
Key: B Minor Tempo: 124

Comment: Something fairly new in the recording field — two new singing calls with no vocals. Each side has instrumentals of two separate tunes. Good music and a good, clear reproduction. Figure on I've Never Been So Loved

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offers a chain down the line. The melody line on the first sequence seems a little difficult to follow with fiddle background. Both tunes are good melody wise and this offering deserves the rating it receives. Rating:☆☆☆☆

HOEDOWNS

WEEPING WILLOW — Square Tunes 301
Key: F **Tempo: 128**
Music: Square Tunes Band — Banjo, Fiddle, Bass, Guitar
BOILING CABBAGE — Flip side to Weeping Willow
Key: G **Tempo: 128**
Music: Square Tunes Band — Banjo, Fiddle, Bass, Guitar.
Comment: As stated previously, the six hoedown releases this month from this company are a good addition to a caller's collection. Well recorded, well balanced and good instrumentalist. This reviewer leans toward the Weeping Willow side. Rating: ☆☆☆☆

RAGTIME ANNIE — Square Tunes 302
Key: D **Tempo: 128**
Music: Square Tunes Band — Banjo, Bass, Guitar, Fiddle.
James — Flip side to Ragtime Annie
Key: G **Tempo: 128**
Music: Square Tunes Band Banjo, Bass, Guitar Fiddle
Comment: Good instrumental hoedowns like these are always in demand. Ragtime Annie comes across fine and James may be enjoyed as well. Both worth listening to.
Rating: ☆☆☆☆

BOIL THAT CABBAGE DOWN — Gold Star 403
Key: G **Tempo: 126**
Music: Bass, Guitar, Fiddle, Banjo, Drums
GOLD FEVER — Flip side to Boil That Cabbage Down
Key: D **Tempo: 130**
Music: Bass, Guitar, Fiddle, Banjo, Drums
Comment: Two hoedowns that are worth listening to. Good background beat with a melody line that is not difficult to follow as far as chord progression. Both tunes are familiar and should offer callers two good hoedowns. This reviewer leans toward Gold Fever.
Rating: ☆☆☆☆

ROCK ISLAND RIDE — Square Tunes 300
Key: F **Tempo: 128**
Music: Square Tunes Band — Banjo, Bass, Guitar, Fiddle

(More on page 98)

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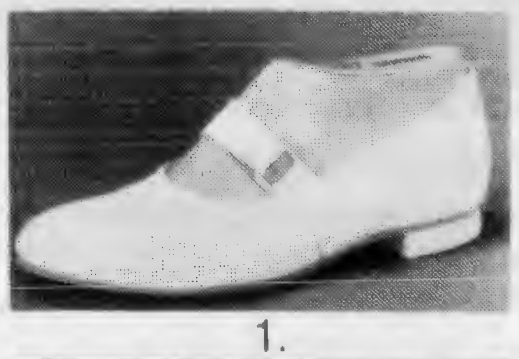
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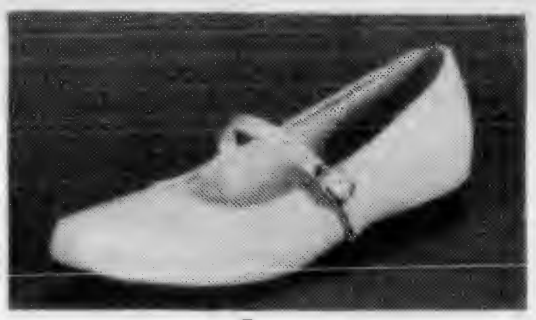
1. ''Swinger.'' Glove tanned ''unlined'' leather upper with elastic gore ring in the strap. ½'' cushion crepe heel. Steel shank, poron insole. Colors: Blk., Wht., Gold, Silver. Sizes: Narrow (AA) 5-10, Med. (B) 4-10. (Also half-sizes.) #PR1. $20.00.

2. ''Scoop.'' 3/8'' strap with elasticized buckle. Leather upper, steel shank, poron insole. 5/8'' cowboy stack heel. Colors: Blk., Wht., Gold, Silver, Red, Navy, Brn..
Sizes: Narrow (AA) 5-10, Med. (B) 4-10. (Also half-sizes.) #PR2. $22.00.

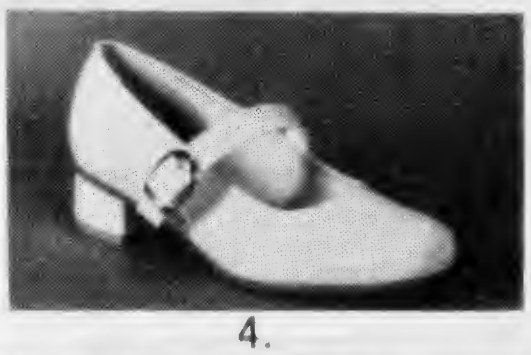
3. ''Majestic.'' Glove tanned leather upper ¾'' strap with elasticized buckle, bounce back toe. Fully lined, poron insole, steel shank, 1'' matched heel. Colors: Blk.,, Wht., Gold, Silver, Red, Navy, Brn., Bone. Sizes: Slim (AAA) 6-10, Narrow (AA) 5-12, Med. (B) 4-12, Wide (D) 5-10. (Also half-sizes.) #PR3. $23.00

4. ''Clogger.'' Patent leather upper, fully lined. Steel shank, bounce back toe, ¾'' strap. Solid maple wood heel that will hold taps. Nails, screws, or glue may be used for tap attachment. Blk., and Wht. patent. Sizes: Narrow (AA) 6-10, Med. (B) 2-10. (Also half-sizes.) #PR4. $24.00.

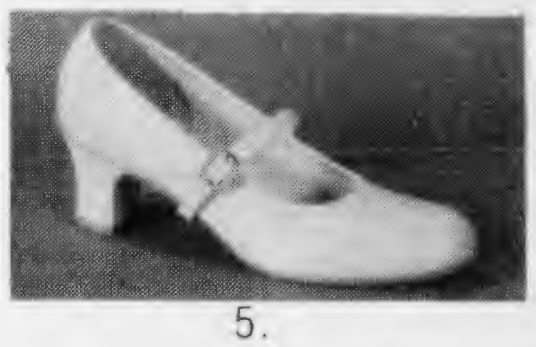

1.


2.


3.


4.

5. ''Dancer.'' Glove tanned leather, fully lined, bounce back toe, steel shank, poron insole and split leather outsole. Has a 3/8'' leather strap with elasticized buckle and a ''cuban'' heel of 1-¾'' hgt. Colors: Blk., Wht., Gold, Silver, Red, Navy, Brn., Bone. Sizes: Narrow (AA) 5-10, Med (B) 4-10, Wide (D) 5-10. (Also half-sizes.) #PR5. $25.00


5.

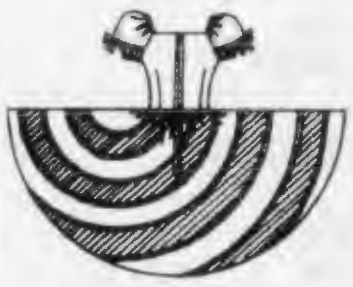
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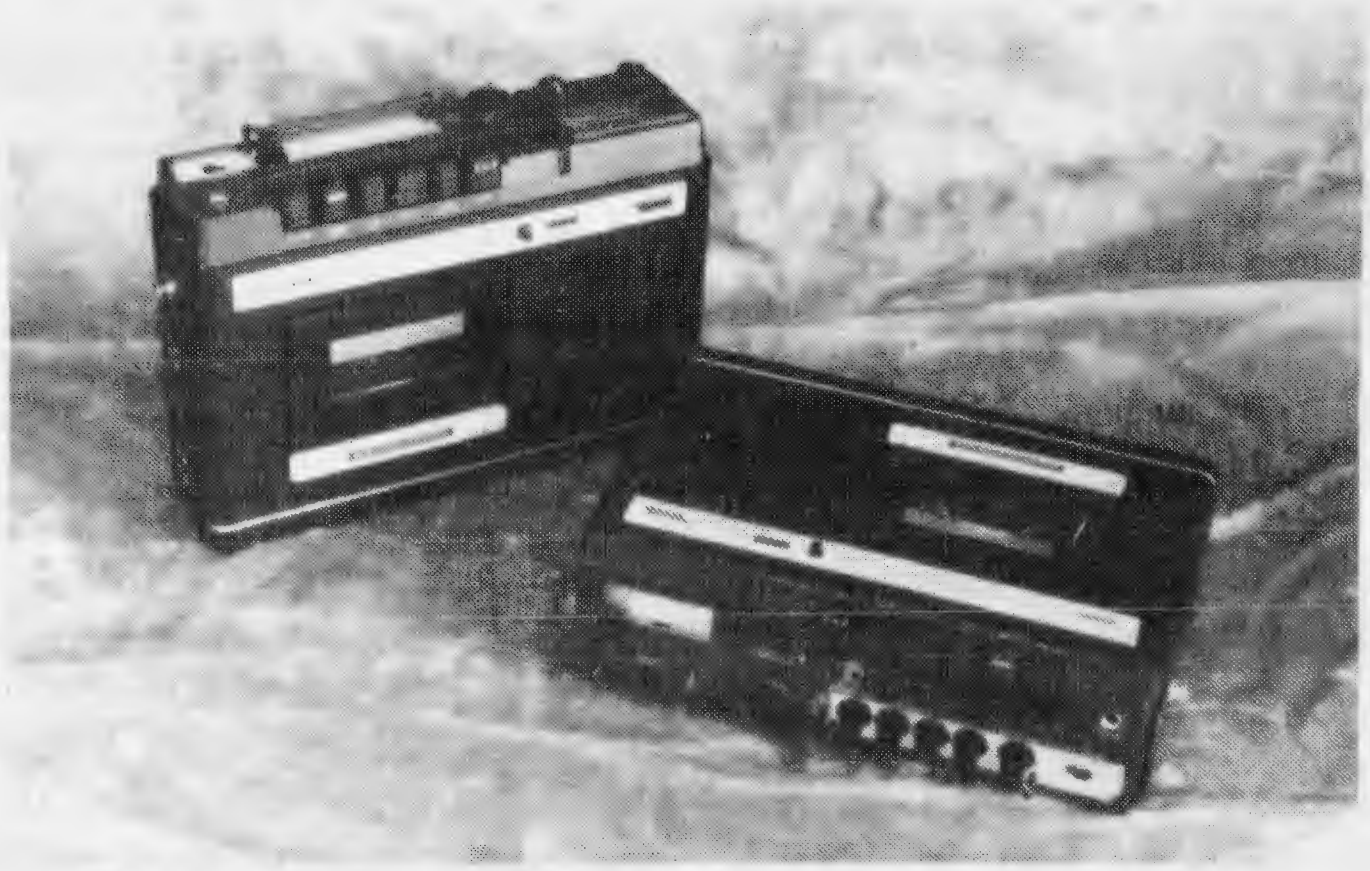
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ON THE RECORD, *continued*

DIXIE BREAKDOWN — Flip side to Rock Island Ride
Key: G **Tempo: 128**
Music: Square Tunes Band — Banjo, Bass, Guitar, Fiddle.
Comment: Two good instrumental hoedowns and Square Tunes is congratulated for offering these to callers. They are needed. The caller, of course, will have to determine their use by listening. Rating: ☆☆☆☆

KELLY'S RAG — Desert 9001
Key: G **Tempo: 128**
Music: Western Swingers — Banjo, Bass, Guitar, Fiddle, Drums
ORANGE BLOSSOM SPECIAL — Flip side to Kelly's Rag
Key: A **Tempo: 128**
Music: Western Swingers — Banjo, Bass, Guitar, Fiddle, Drums
Comment: Kelly's Rag has a nice appeal and a traditional sound with good instrumentation. The flip side Orange Blossom Special has its listening appeal too but is questionable for callers' use on a regular basis. Both have good recording qualities. Rating: ☆☆☆

AWRIGHT — Lazy Eight 12
Key: B **Tempo: 132**
Music: The Loafers — Drums, Piano
AWRIGHT TOO — Flip side to Awright
Key: C **Tempo: 136**
Music: The Loafers — Drums, Piano
Comment: Two hoedowns utilizing heavy accented beat that offers a slight change in the hoedown picture. There's a slight amount of melody by the piano. This reviewer feels this company has something to offer in the hoedown field. The tempo on the two is varied for callers use. The tunes are familiar.
Rating: ☆☆☆☆

U-HUH — Lazy Eight 11
Key: D Flat **Tempo: 132**
Music: The Loafers — Piano, Guitar, Drums
CLOG/U-HUH — Flip side to U-Huh
Key: D **Tempo: 132**
Music: The Loafers — Piano, Guitar, Drums
Comment: It is evident that Clog-U-Huh is recorded for clog dancers and U-Huh can be used for squares. A tremendous beat with heavy emphasis on drum ensemble. Melody line is very low in background with a piano. The major portion of instruments seems to be drum, piano and a slight guitar. It's different and really offers a beat. Rating: ☆☆☆

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TB 223 Raisin' Cain In Texas by Bob Bennett

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TH 523 Foggy Mt. Breakdown/ Thunderbird Jump
TH 524 Shine, Shine, Shine/Mystery Train

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IN MEMORIAM

Long-time caller, Maurice Grass, known as "Bud" to square dancers, passed away last December as he concluded a workshop for his club, the Buzz & Boots in San Rafael, California.

Don Shotwell, club caller in the San Francisco Bay area and former recording artist on Lucky Records, passed away in March. Don had been calling for 25 years.

Ebba Naddeo, wife of Charlie, and a part of the foursome who sponsor the annual New Year's Day Rose Parade Float, passed away in April.

These individuals have contributed much to the square dance activity and they will be missed. Sincere sympathies are extended to their families and friends.

COMING ATTRACTIONS

The August issue of SQUARE DANCING will carry the up-dated, world-wide directory of area leaders plus the names and addresses of Information Volunteers who stand ready to fill you in on dancing in their area.



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Phone 915/695-2498
915/692-6339

May 15th to Oct. 1st
Fun Valley Reservations
Box 208
South Fork, Colo. 81154
Phone 303/873-5566

DATEBOOK, *continued from page 8*

Round Up, Francis Marion Hotel, Lancaster, SC — 419 Hawthorne Rd., Lancaster 29720

June 24-26 — 31st National S/D Convention, Cobo Convention Center, Detroit, MI — PO Box 35285, Detroit 48235

June 25-26 — Central Florida Clogging Celebration, Maitland Civic Center, Maitland, FL — c/o Irvine, PO Box 14271, Orlando, FL 32857

June 26-July 3 — 1st Guernsey S/R/D Festival, Great Britain — 2 Okehampton Cr., Spring Lane, Mapperly Plains, England

July 2-3 — July Capers, Ohio State University, Columbus, OH — 202 Pryor Rd. NE, Lancaster, OH 43130

July 2-4 — 16th Annual Alaska State S/D Festival, Anchorage, AK — 6808 Mink Ave., Anchorage 99504 (907) 333-4682

July 2-4 — 27th European Summer Jamboree, Ladenburg, Germany

July 5-10 — 10th Annual Week of S/D in Adirondacks, Aviation Mall, Glens Falls, NY — c/o Jenkins, Mockingbird Hill-in-Minerva, Olmstedville, NY 12857

July 9-10 — Seaside Squares Festival, Pensacola, FL — 8044 Beaver Cir., Pensacola 32504

July 9-11 — 16th Annual Calgary S/D Roundup, Calgary, Alberta, Canada — 5319 Valiant Dr., Calgary T3A 0Y9

July 9-11 — 3rd Annual Nutriosa Weekend, Phoenix, AZ — (602) 971-5187

July 9-11 — 14th Annual Leadership Seminar, Central Washington University, Ellensburg, WA — 1220 No. Arthur Pl., Kennewick, WA 99336

July 15-17 — 13th Annual Thunder Bay S/D Festival, Thunder Bay, Ontario, Canada — 217 No. Marks St., Thunder Bay P76 4E9

July 15-17 — 19th Annual Star Spangled Banner Festival, Hunt Valley Inn, Hunt Valley, MD — 5356 Hesperus Dr., Columbia, MC 21044

July 15-17 — Oregon Summer Festival, Grants Pass, OR

July 16-17 — Skagit Squares Summer Outdoor Dance, Sherman Anderson Ball Park, Mt. Vernon, WA — 408 Central Ave., Sedro Woolley, WA 98284 (206) 855-1414

July 16-18 — White Mountain 33rd Annual

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Princess and Ringo are available in low and high heels, pointed or round toes.

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COLORS$22.95
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Al Brundage


Ken Crowley


Bob Van Antwerp


Jack O'Leary


Gene Trimmer


Gordon Fineout

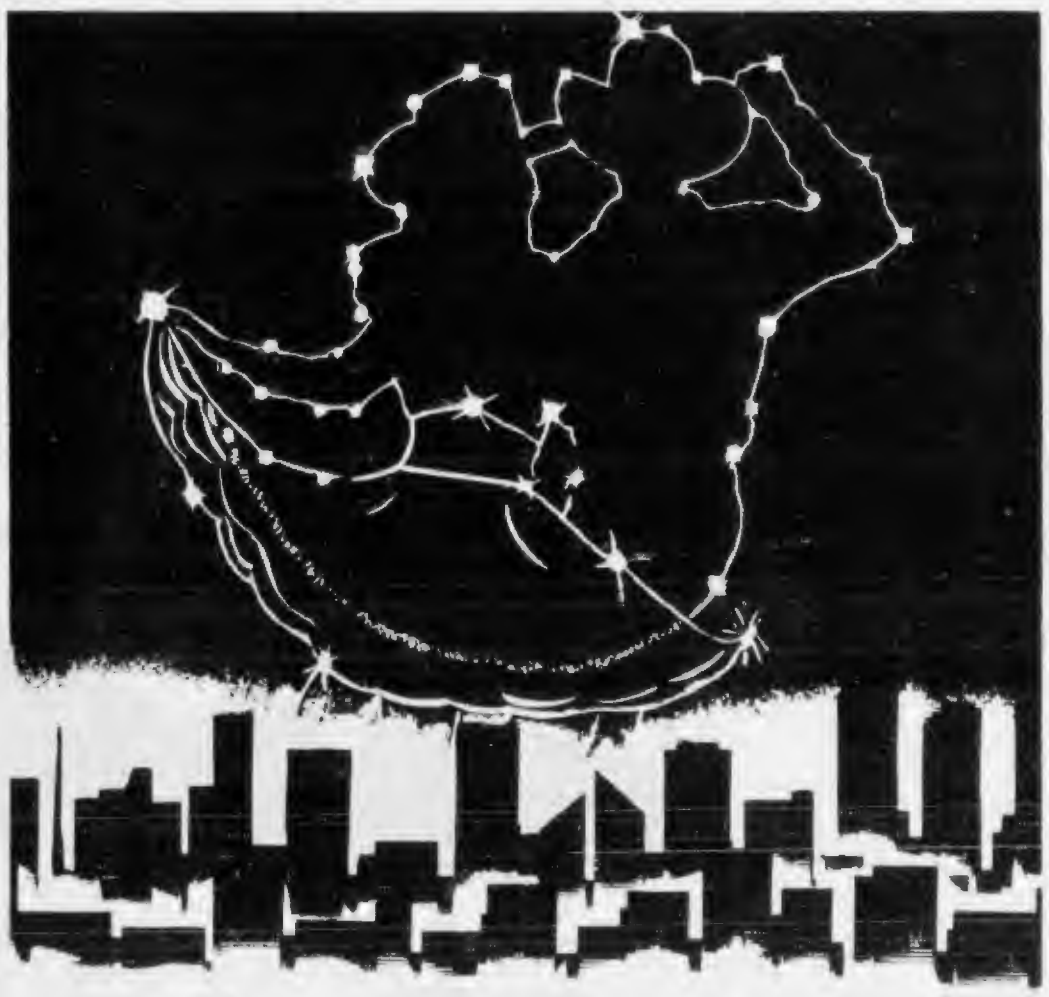

Dave & Shirley Fleck

183 **Love In Your Heart** by Jack O'Leary
182 **The Matador** by "Hank" Hanke
181 **Walkin Cha Cha** by Vern Porter
180 **Roger Two Step** by Gene Trimmer
179 **Let It Show** by Stan Bieda
178 **Juanita Jones** by Mike Trombly
177 **Strawberry Blonde** by Wynne Mahler
176 **Walk Right Back '81** by Barbara May
175 **Wrote Me A Letter** by "Hank" Hanke
174 **Little Bit Of Country** by Dave Fleck
173 **Stallion Grey** (Patter) by Mike Trombly
172 **Mention My Name In Seattle** by Gene Trimmer

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July 22-24 — National Round Dance Convention, Civic Center, Grand Rapids, MI — 15138 Ina Dr., Philadelphia, PA 19116
July 23 — Watermelon Fest., Farmerville, LA
July 23-24 — Arkansas State S/D Convention, Convention Center, Little Rock, AR — 6708 Westover Dr., Little Rock 72207 (501) 664-3910
July 23-24 — 12th Annual Jekyll Fun Fest, New Convention Center, Jekyll Island, GA — 2113 Egret St., Brunswick, GA 31520 (912) 265-2636
July 23-25 — Spokane Singles' Summerama, Western Dance Center, Sullivan Park, Spokane, WA — 5611 Northwest Blvd., Spokane 99205 (509) 328-7973
July 24 — Rodeo Square Dance, Iron River City Hall, Iron River, MI — (906) 265-5636

More dates page 108



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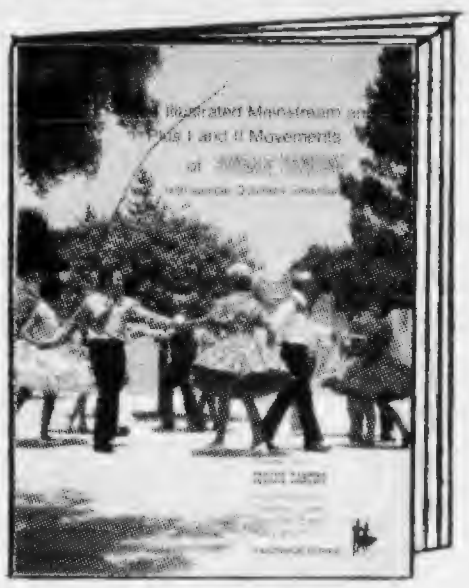
The S/D Shopper's Mart

See box at far right for separate postage charges on most of these items.

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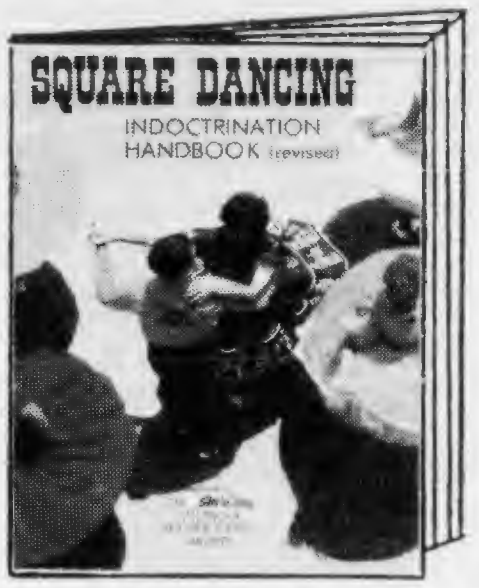
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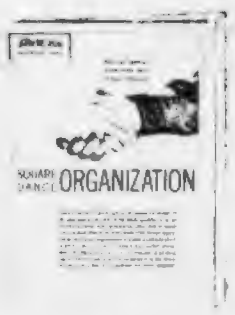


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6. One-Night Stands ($1.00 each)
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8. S/D Publicity ($1.00 each)
9. The Story of Square Dancing — Dorothy Shaw ($1.00 each)
10. Youth in Square Dancing ($1.00 each)



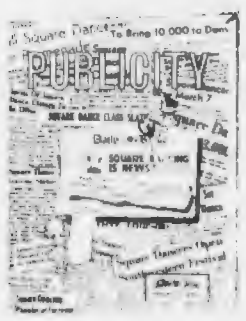
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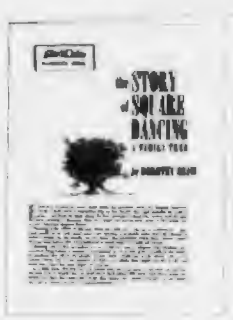
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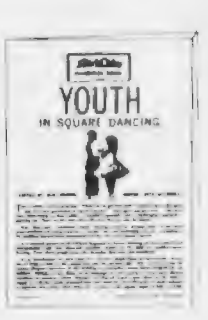
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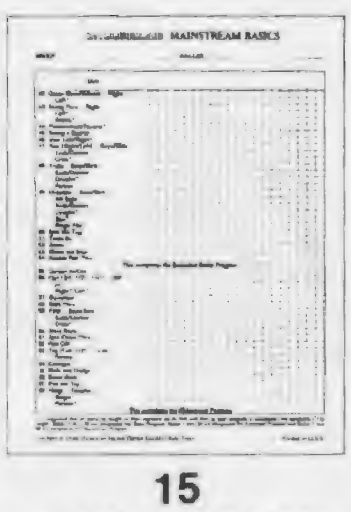
11. Plastic Record Sleeves $15.00 per 100, plus $2.50 postage)



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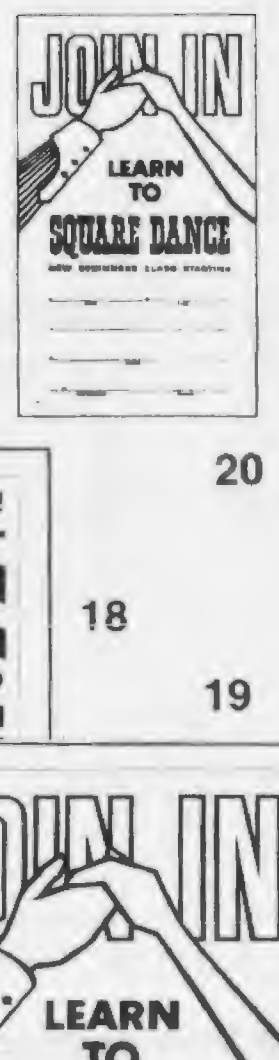


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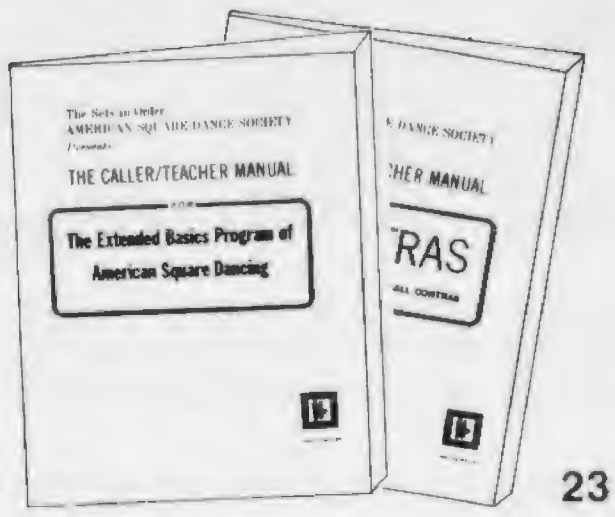
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13. Non-Dancer Promotional Four-page Flyer ($4.00 per 100 Min. order; $29.50 per 1000) (Postage $1.75 per 100)
14. SQUARE DANCING Magazine Binders in durable bright red vinyl ($4.25 each plus postage — 1 or 2 binders $1.75; Add 50¢ for each additional binder)
15. Basic Check Lists — Corresponding to the 2 Basic Handbooks $1.00 per dozen) (Postage 60¢)
16 & 17. Temporary Name Tags indicate 16 or 17 ($3.25 per 100; minimum order 100) (Plus 70¢ postage per 100)
18. Learn to Square Dance Poster (blue & red ink) ($1.60 per dozen; minimum order 12) (Plus 70¢ postage per dozen)
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20. Learn to Square Dance Cards ($3.00 per 100; minimum order 100) (Plus $1.00 postage per 100)

The Caller/Teacher Basic Manual is out of print. A new Manual through Mainstream is in the preparation stage.



22



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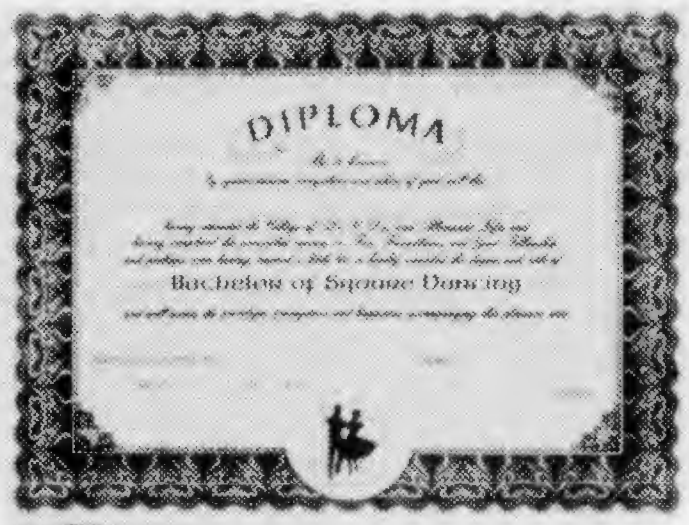
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22. Caller/Teacher Manual for the Extended Basics ($6.00)

23. Caller/Teacher Manual for Contra Dancing ($6.00)

24. American Round Dancing — Hamilton ($2.50)

25. Round Dance Manual — Hamilton ($6.00)



26

27



28

26. Square Dance Diplomas — for your graduates. Min order 10 (15¢ each)

27. Round Dance Diplomas — Minimum order 10 (15¢ each) (Both $12.00/Hundred)

28. Microphone Cozy ($7.80 plus $1.15 postage)

29. The Bob Ruff Teaching Records (with calls and written instructions) 4 records in this series $8.00 each. LP 6001-Level 1; LP 6002-Level 2; LP 6003-Level 3; LP 6501-Party Dancing to Level 1



29

IMPORTANT: Pay the amounts listed below and we will adjust each order and bill customers for the actual postage.

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Please add the following postage on items listed:

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No.	Qty	Description	Cost Each	Total

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Gulfport-Biloxi

MARSHALL FLIPPO **FRIDAY**
BERYL MAIN and
TONY OXENDINE **SATURDAY**
JOHN &
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July 29-31 — 3rd Canadian National S/R/D Convention, Metro Centre, Halifax, Nova Scotia — PO Box 643, Halifax B3J 2T3

July 30-31 — 29th Annual Black Hills S/D Festival, Rushmore Plaza Civic Center, Rapid City, SD — 314 St. Charles St., Rapid City 57701

July 30-31 — 12th Huntington S/R/D Festival, Student Hall, Marshall University, Huntington, WV — 646 Adams Ave., Huntington (304) 523-4522

July 31 — SOO-Z-Q's Council Dance, Loretto School, Sault Ste. Marie, MI — 501 E. 4th St., Sault Ste. Marie 49783 (906) 632-3547

ADVANCED AND CHALLENGE

The first issue of the Zip Coder Directory will be published in September, 1982. It will list Advanced and Challenge level clubs, tape groups and callers as well as any square dance conventions, weekend specials, festivals, etc. that feature this level of dancing as whole or part of the program. The Directory will be incorporated into the September issue of the Zip Coder magazine and the staff intends to



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Award that special person who deserves it with our beautiful wood plaques. Enlarged detail of 2" seal shows a beautiful dancing couple in full swing. Designed for square dancing clubs all over the world.

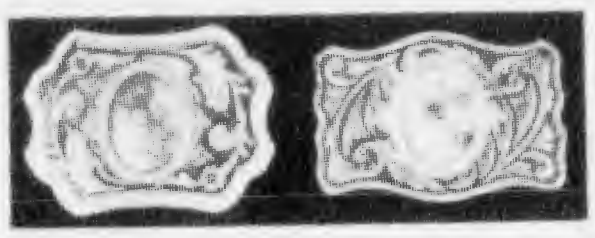
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Solid wood, brass plate, 2" square dance seal. Engraving at 10¢ per letter. Each plaque has a 2" seal shown in detail at top of ad:

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Any questions, don't hesitate to call us. We'll be glad to help.



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Lt. Blue, Tan, Scarlet, Royal. State size, color and quantity.

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All shoes have matching color covered heels.

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publish such a directory annually. Listings are free of charge. Send complete information about clubs and events to Zip Coder, Box 1725, Wheaton, MD 20902 by July 20th.

NASRDS

The National Association of Square and Round Dance Suppliers was formed in May, 1975. Members are commercial businesses which provide apparel, equipment, records and other speciality items for the activity. NASRDS strives to provide and assure honest representation, fairness and quality service to the square dancing community, as well as to provide counsel and assistance to organizations which request their aid. There are several standing committees, one being the Ethics Committee, which investigates and recommends a course of action on any complaint received about unethical conduct of commercial enterprises involved with square dancing. Additional information about NASRDS may be had by contacting the Secretary, Judy Sappington, 7738 Morgan Ave., Minneapolis, Minnesota 55423.

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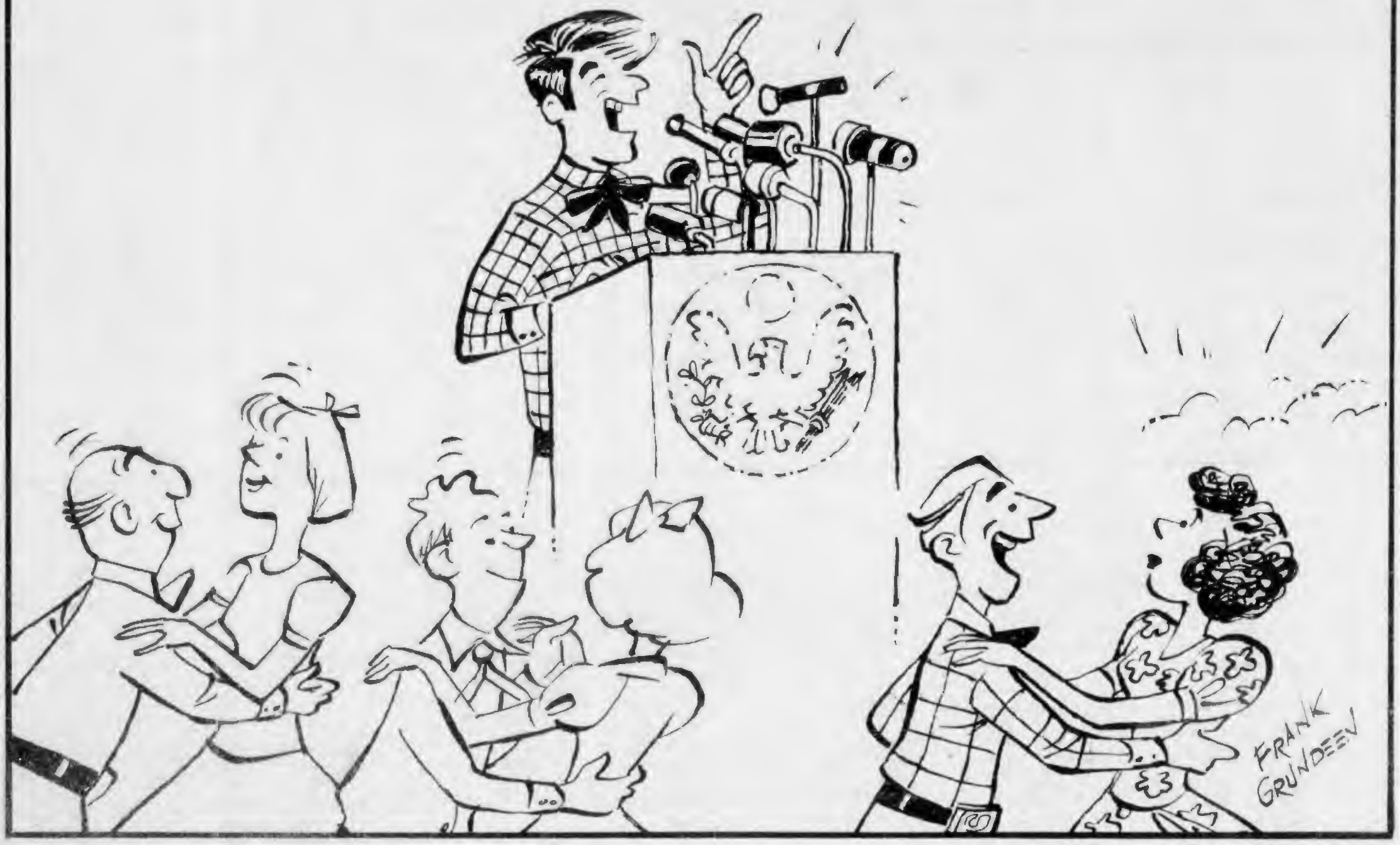
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